NOVEMBER 2025 #109

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SERGEY PISKUNOV
EXTREME BEAUTY THROUGH
HYPER-REALISM

THE LOST WARHOLS
KAREN BYSTEDT

THE SURREAL WORLD OF
BERNARD GALANE

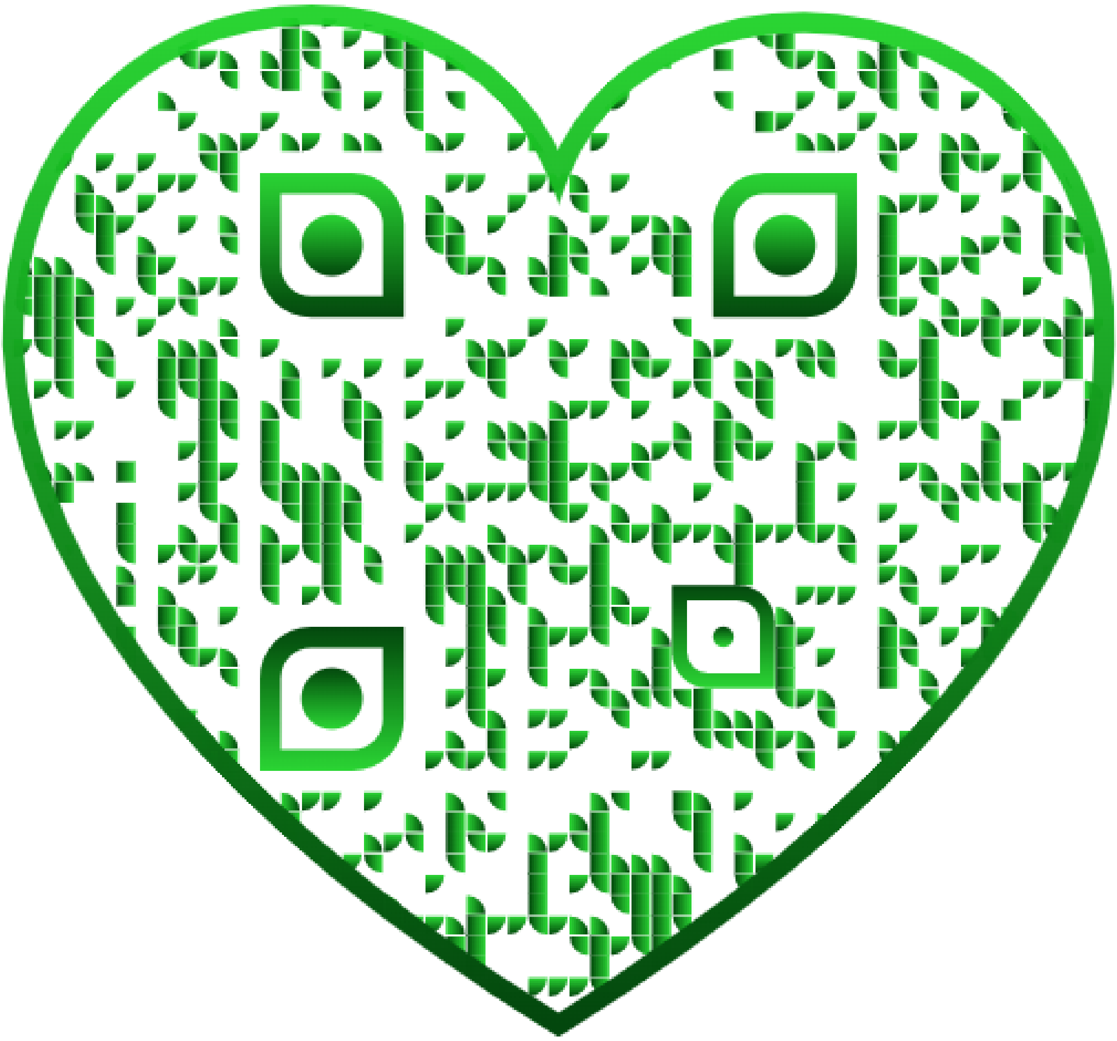
SASAN NASERNIA
stretched, and distorted

MARCO REIFFENRATH
Sensual Food

MONICA PILONI
"SEXUALITY/REPRESSION"

ECEM DILAN KÖSE
ID.EXE / THE_HUMAN_PATCH

JOHN WANG
THE CHAOTIC PROCESS



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INTERNATIONAL ART MAGAZINE

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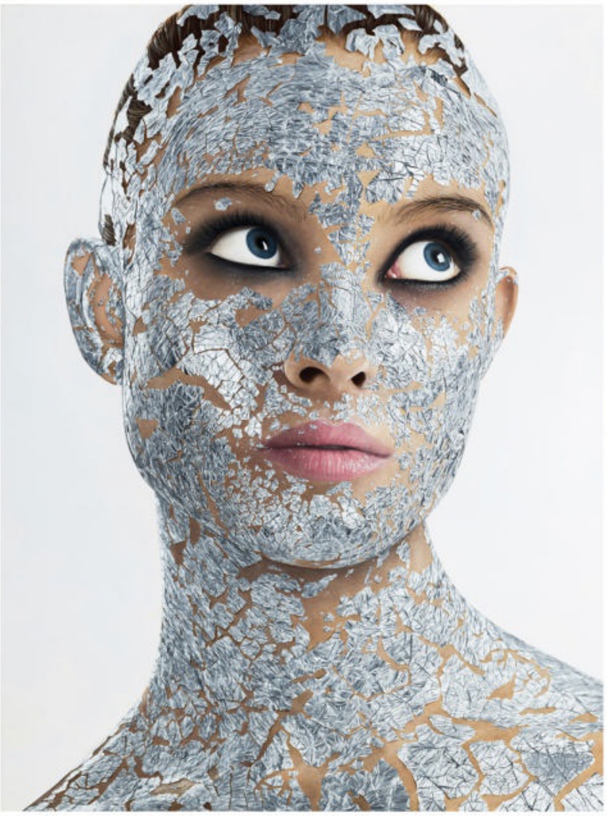

ON THE COVER

SILVER MASK, 2024
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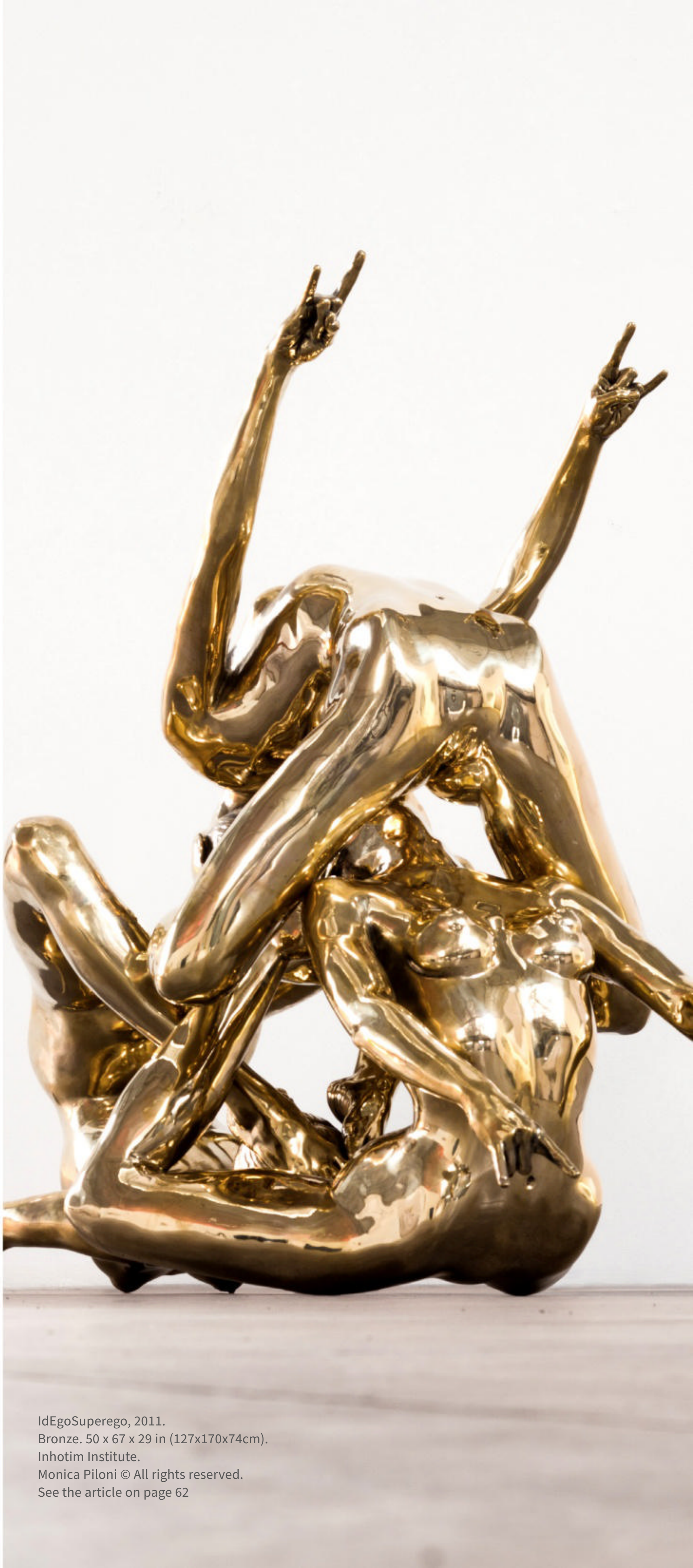
Dafna Navarro, CEO and Founder,
Art Market – Global Media Company.
Editor-in-Chief, Art Market Magazine.
Art Curator and Appraisals.

Navarro was born in Jerusalem and lives in Spain. She is a known figure in the International art world as the CEO and Editor-in-Chief of two international Art and photography Magazines: **Art Market Magazine** for Contemporary Art and **Lens Magazine** for Fine Art Photography.

Founded in 2013, Art Market is the publisher of two famous international art and photography magazines: **Lens Magazine** for fine art photography and **Art Market Magazine** for contemporary fine art. Beyond her many achievements, Navarro is also a curator and an appraiser of art and collectibles. In addition, she serves on the jury panel of international competitions in the contemporary art & photography fields.

Navarro is the current Editor-in-Chief and the main creative driving force behind her magazine's rise and success. With no signs of slowing down, the magazine presents interviews with the most influential figures in the art and photography fields, coverage of international exhibitions and art fairs, and all the latest news regarding fine and contemporary art from across the globe.

Navarro serves on the Jury Panel of International respectable Art & Photography competitions, Including "Portrait of Humanity," run by 1854 Media, publisher of the British Journal of Photography, together with Magnum Photos; on the jury panel of the **'GOLD LIST'** Special Edition, Featuring Top Contemporary Artists of Today, being published by Art Market Magazine and on the jury panel of the known International Competition Open Call, a collaboration of Art Market Magazine, Lens Magazine and the Florence Biennale.
Navarro is also a lecturer, curator, and appraiser of art and collectibles.



IdEgoSuperego, 2011.
Bronze. 50 x 67 x 29 in (127x170x74cm).
Inhotim Institute.
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See the article on page 62

CONTENT

10/ SERGEY PISKUNOV
EXTREME BEAUTY THROUGH HYPER-REALISM

22/ ART BASEL HONG KONG
ART BASEL UNVEILS GALLERY LINE-UP AND FIRST HIGHLIGHTS FOR ITS 2026 HONG KONG EDITION.

40/ JOHN WANG
THE CHAOTIC PROCESS. PIECES OF HUMANITY

52/ ECEM DILAN KÖSE
ID.EXE / THE_HUMAN_PATCH
EXHIBITION COVERAGE
ART ON ISTANBUL

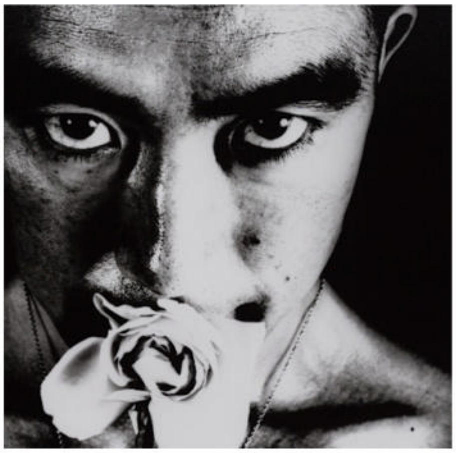
62/ MONICA PILONI
"SEXUALITY/REPRESSION"

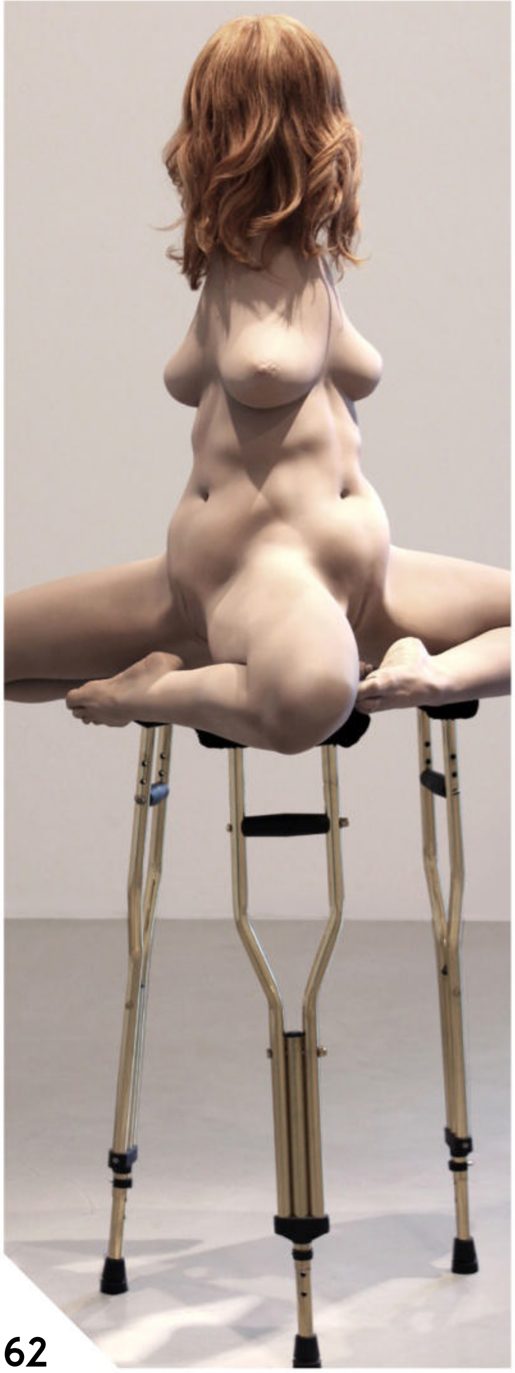
72/ MARCO REIFFENRATH
SENSUAL FOOD
IN PHOTOREALISM PAINTING

84/ KAREN BYSTEDT
THE LOST WARHOLS

98/ SASAN NASERNIA
STRETCHED AND DISTORTED

110/ THE SURREAL WORLD OF
BERNARD GALANE





62

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84

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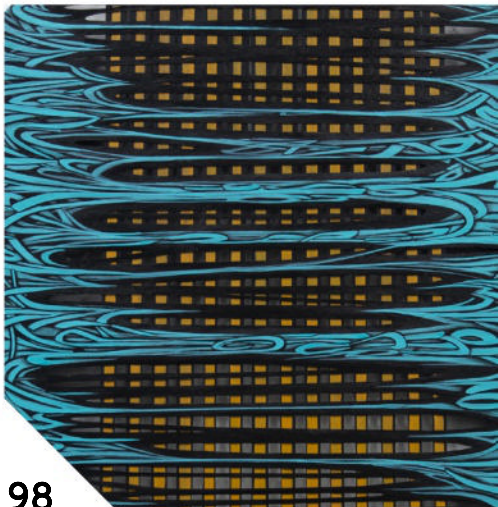

98

GOLD LIST

MEET THE JURY PANEL

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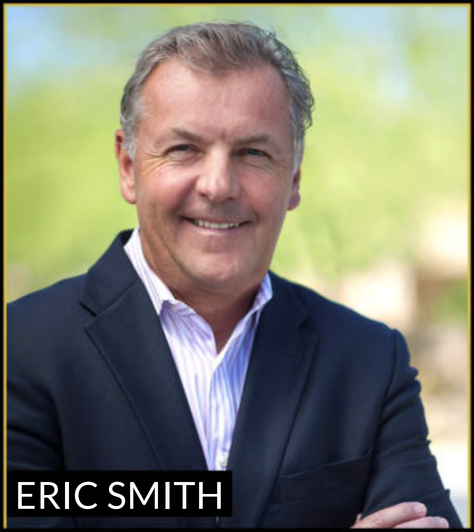

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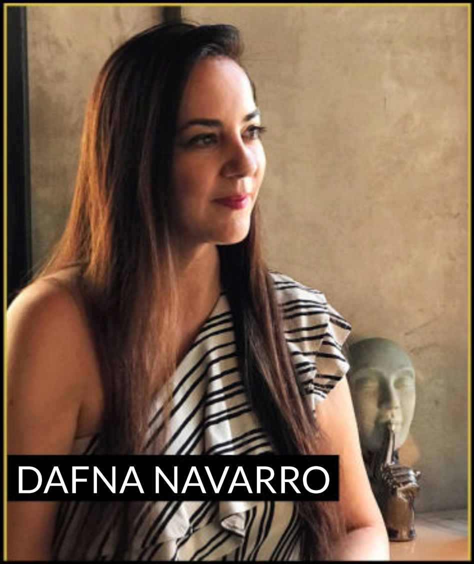

DAFNA NAVARRO

CEO & EDITOR IN CHIEF,
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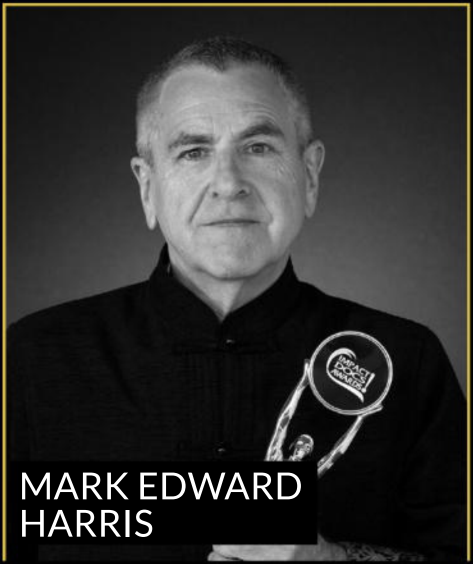

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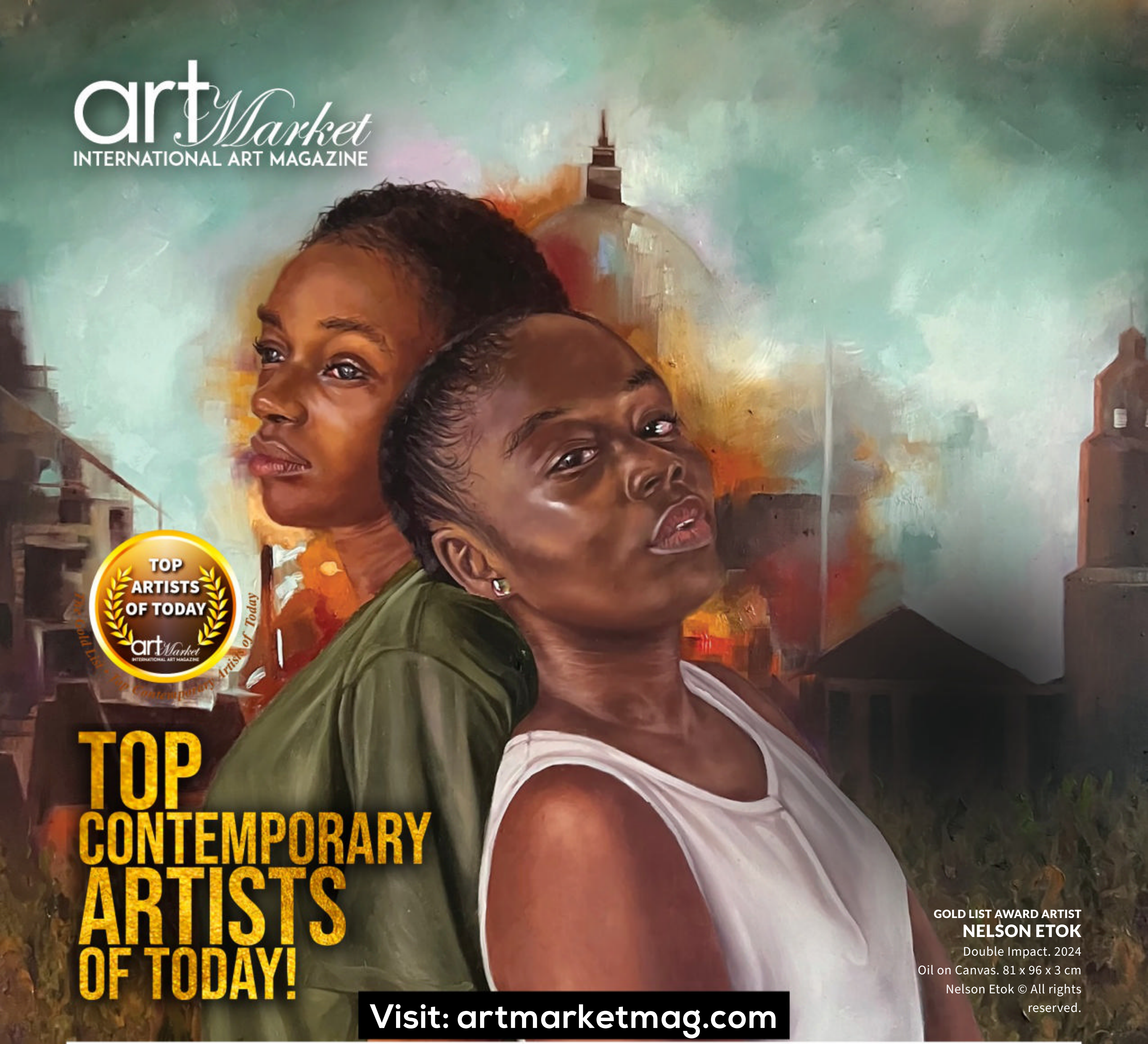
TOP ARTISTS OF TODAY
artMarket
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The Gold List - Top Contemporary Artists of Today

TOP CONTEMPORARY ARTISTS OF TODAY!

GOLD LIST AWARD ARTIST
NELSON ETOK
Double Impact. 2024
Oil on Canvas. 81 x 96 x 3 cm
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Fine Art Photography Magazine
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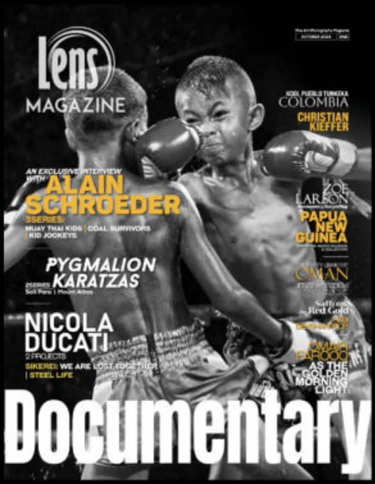
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AN EXCLUSIVE INTERVIEW WITH
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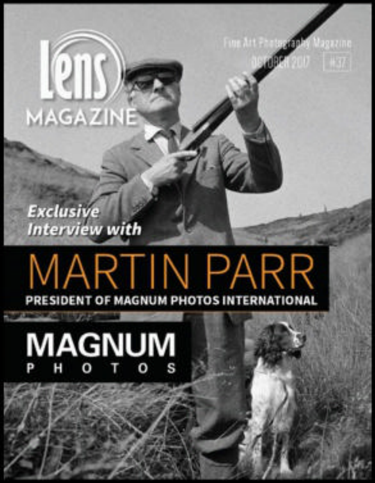
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Giovanna Aryafara
AN EXCLUSIVE INTERVIEW WITH
MICHELLE VALBERG
The CULTURAL Edition

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Aga Szydlik
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AN EXCLUSIVE INTERVIEW WITH
NICK UT
100th Lens

Lens MAGAZINE
AN EXCLUSIVE INTERVIEW WITH
Steve McCurry
By José Jeuland
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AN EXCLUSIVE INTERVIEW WITH PIERPAOLO MITTICA CHERNOBYL
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AN EXCLUSIVE INTERVIEW WITH PAUL ZIZKA
CLAIRE THOMAS
IRAQ: 2 PROJECTS
BEAUTIFUL / DESTROYED
LANDSCAPES

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An Exclusive Interview With Jennifer Carlos
BARBARA PEACOCK
MIGUEL 'CHROMATIC' VALENCIA
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AN EXCLUSIVE INTERVIEW WITH MAGNUM PHOTOGRAPHER
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An Exclusive Interview
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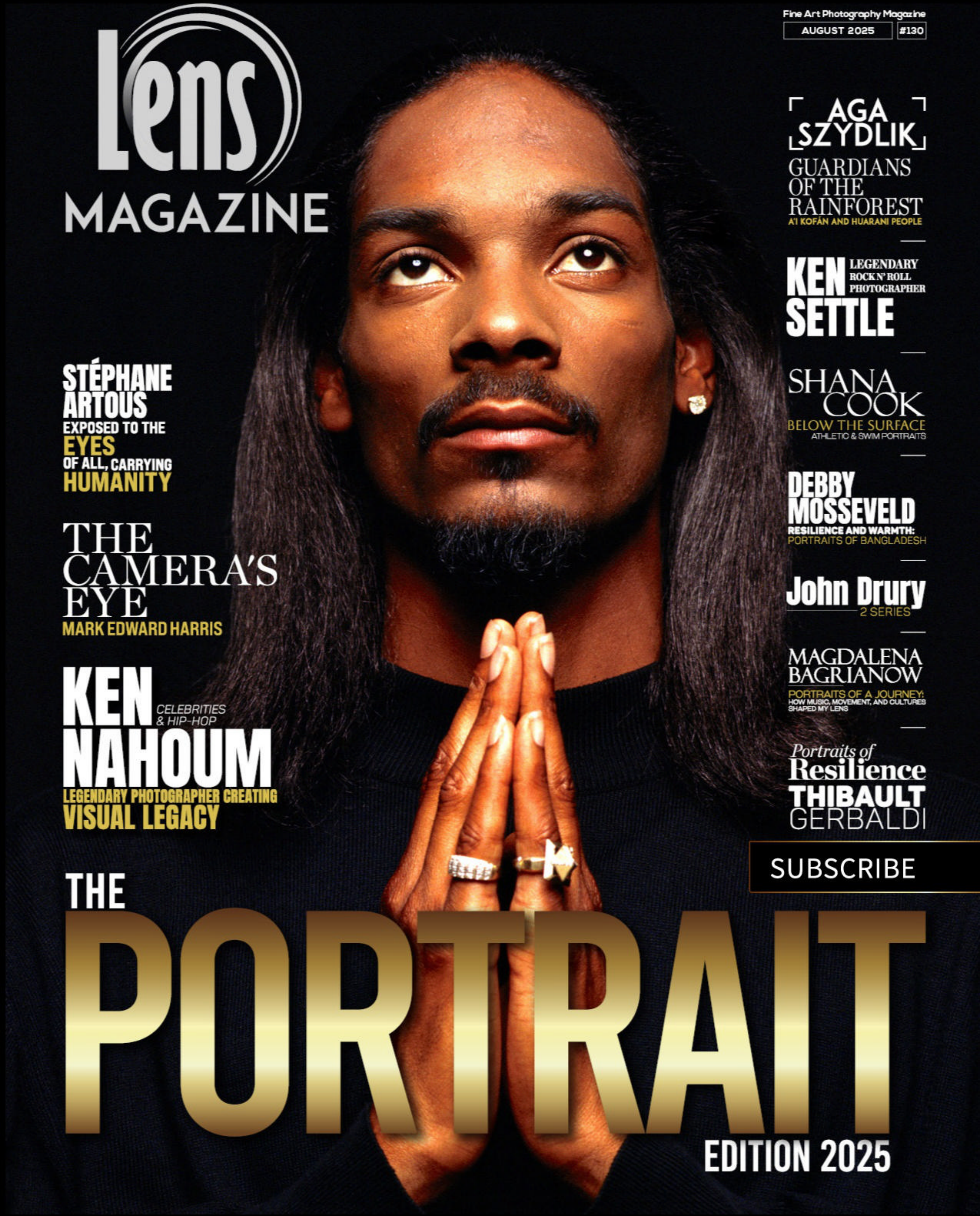

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AUGUST 2025 #130

STÉPHANE ARTOUS
EXPOSED TO THE **EYES** OF ALL, CARRYING **HUMANITY**

THE CAMERA'S EYE
MARK EDWARD HARRIS

KEN NAHOUM
CELEBRITIES & HIP-HOP
LEGENDARY PHOTOGRAPHER CREATING **VISUAL LEGACY**

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GUARDIANS OF THE RAINFOREST
A'I KOFÁN AND HUARANI PEOPLE

KEN SETTLE
LEGENDARY ROCK N' ROLL PHOTOGRAPHER

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ATHLETIC & SWIM PORTRAITS

DEBBY MOSSEVELD
RESILIENCE AND WARMTH:
PORTRAITS OF BANGLADESH

John Drury
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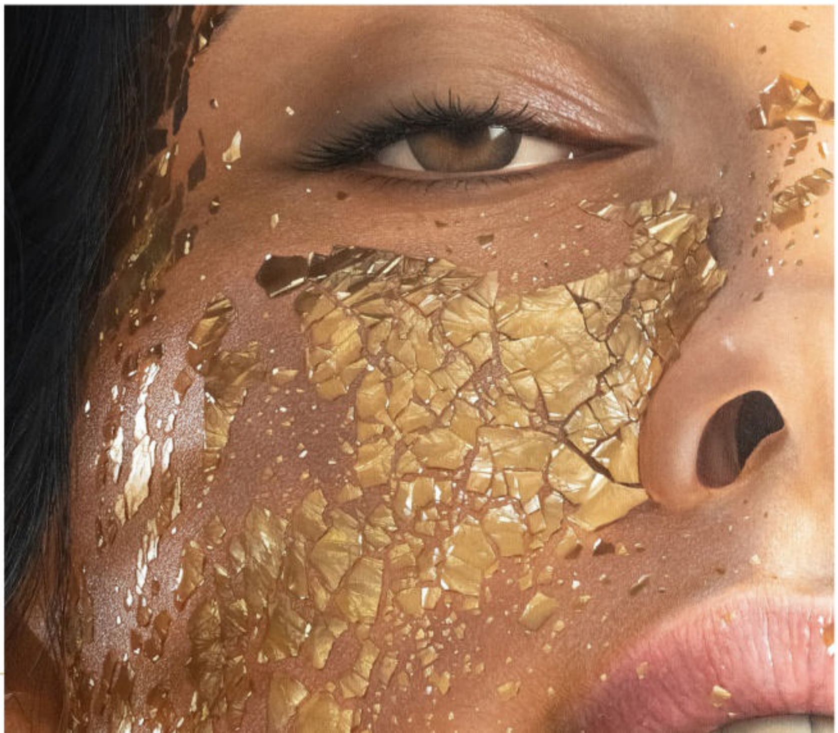
EXTREME BEAUTY

SERGEY PISKUNOV

EXTREME BEAUTY



SERGEY PISKUNOV'S ARTISTIC PRACTICE CENTERS ON THE HUMAN PRESENCE — ITS BEAUTY, FRAGILITY, AND INNER STILLNESS. WORKING WITH OIL ON CANVAS, HE BUILDS EACH PAINTING SLOWLY THROUGH MULTIPLE LAYERS, CAPTURING BOTH PHYSICAL DETAIL AND EMOTIONAL DEPTH.

Golden mask XI,
Oil on canvas. 170 x 130cm
Sergey Piskunov © All
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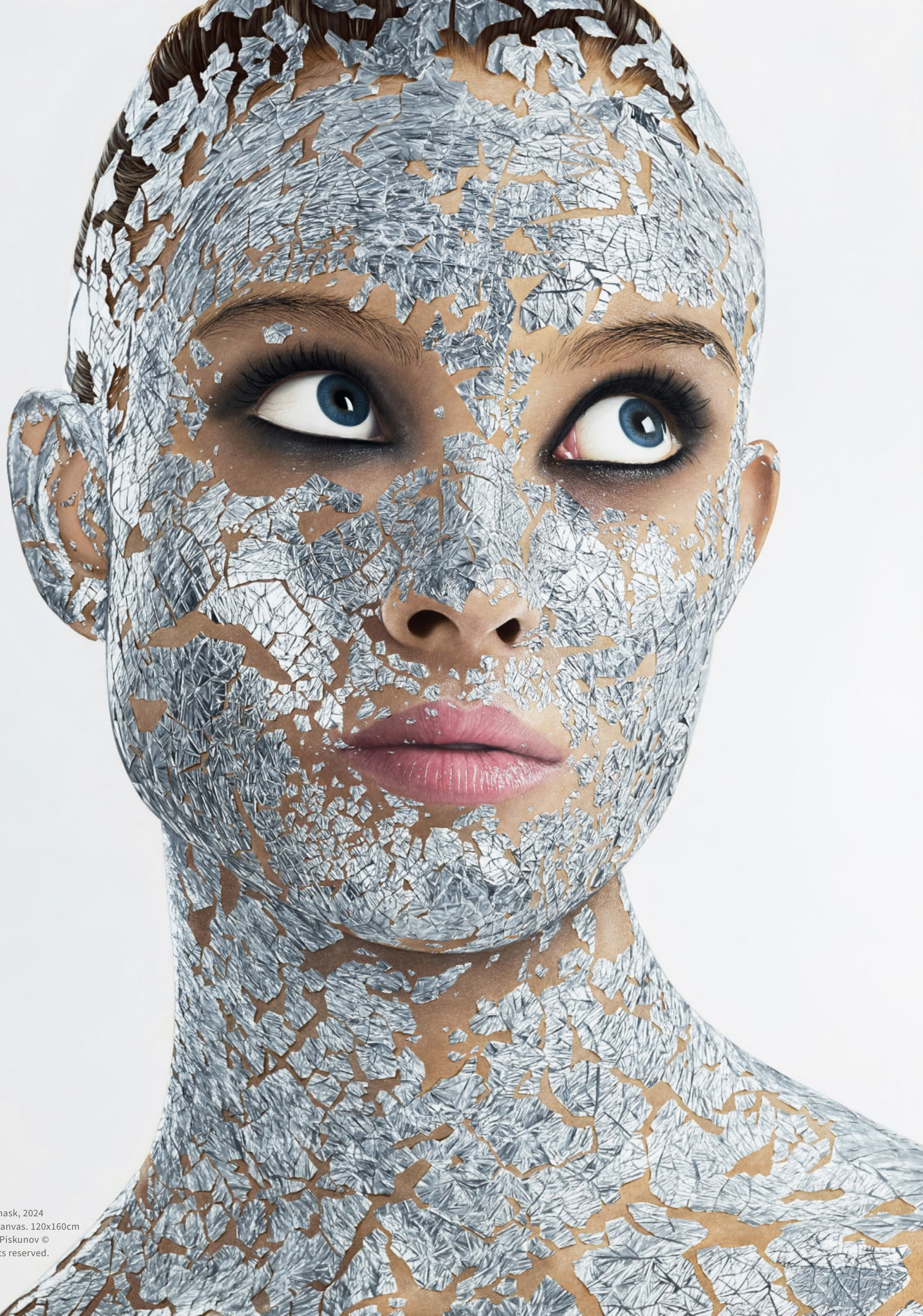

Silver mask, 2024
Oil on canvas. 120x160cm
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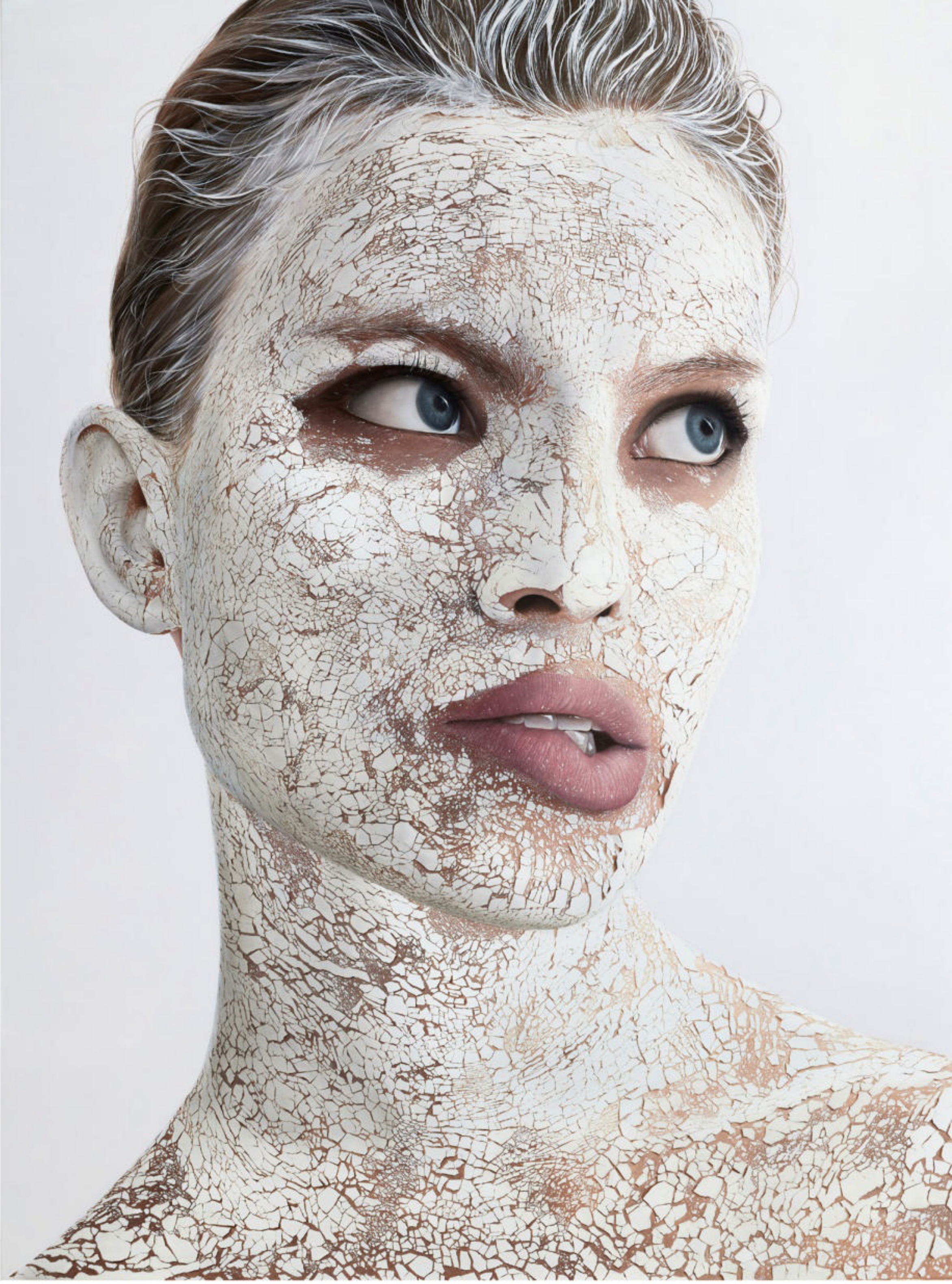
SERGEY PISKUNOV

SYMBOLIC AND GOLD ELEMENTS SERVE AS VISUAL ANCHORS, INTENSIFYING THE ATMOSPHERE AND DRAWING ATTENTION TO SUBTLE SHIFTS WITHIN THE PORTRAIT. TIME PLAYS A FUNDAMENTAL ROLE IN HIS PROCESS, AS PROLONGED FOCUS AND PRECISION ALLOW EACH WORK TO DEVELOP ITS OWN QUIET RESONANCE. THROUGH HYPERREALISM, PISKUNOV SEEKS TO MOVE BEYOND LIKENESS, CREATING IMAGES THAT INVITE CONTEMPLATION AND LEAVE A LINGERING EMOTIONAL TRACE.



White mask 6, 2024
Oil on canvas. 120x160cm
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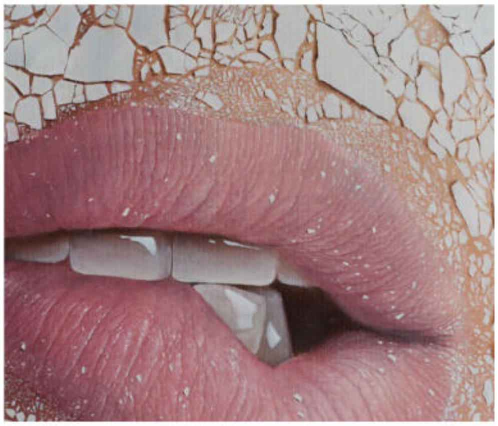
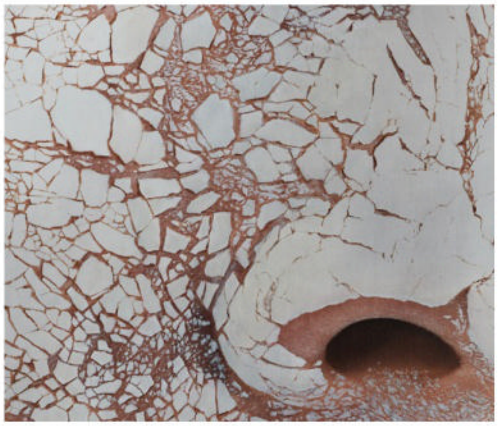
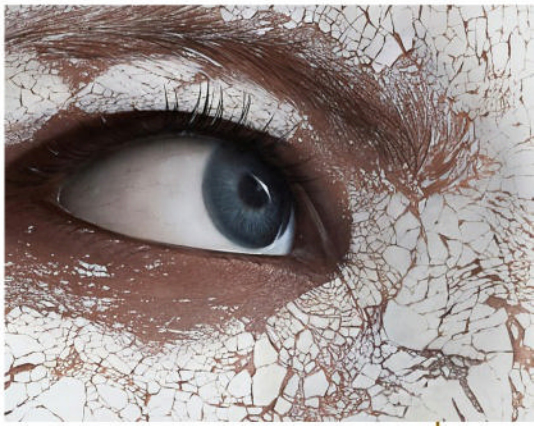
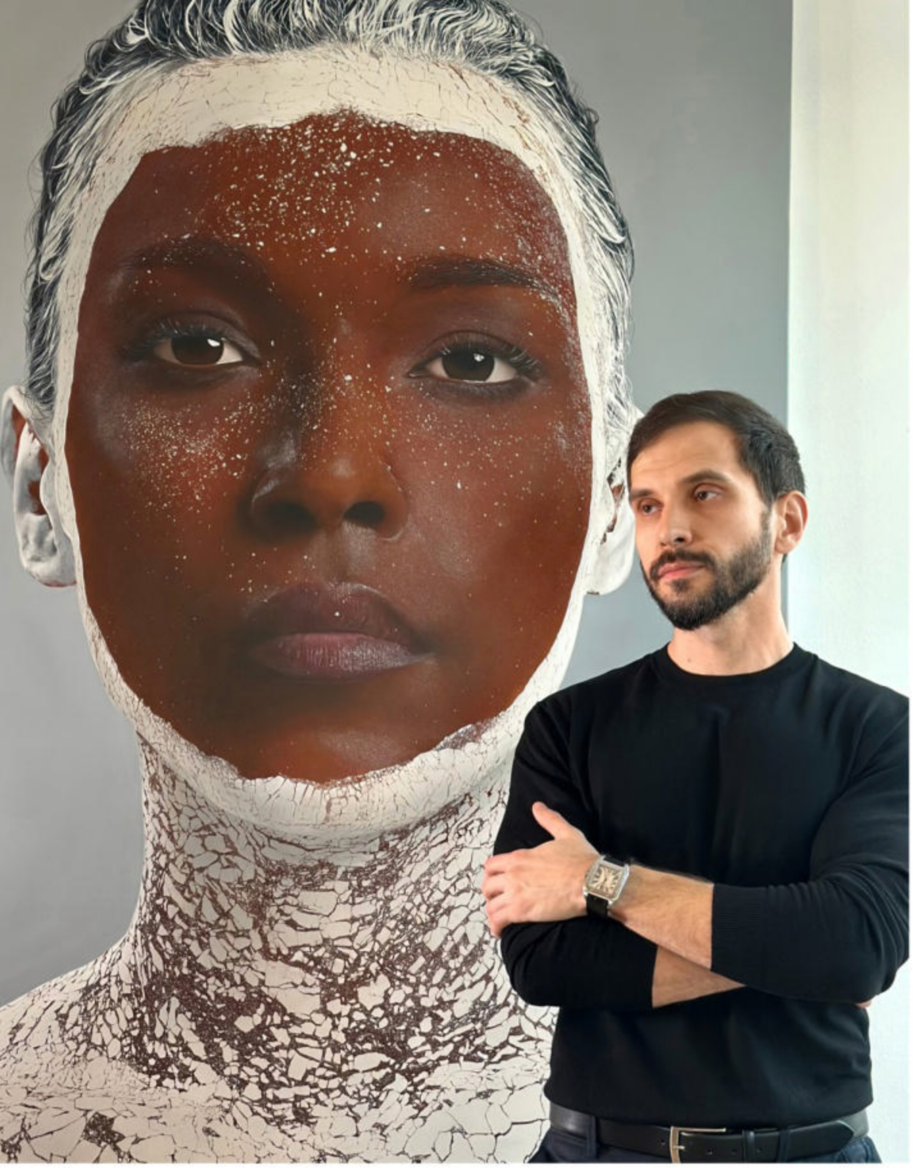
EXTREME
BEAUTY









Sergey Piskunov at the studio, with the
artwork White mask 8, 2024
Oil on canvas. 120x160cm
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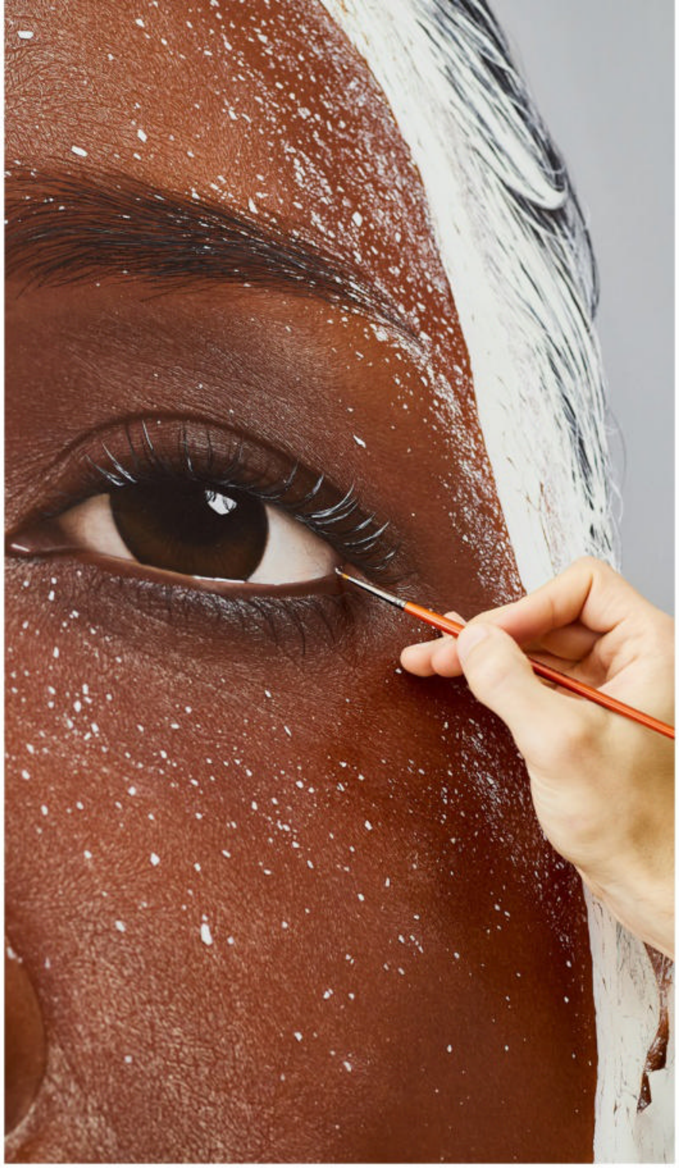


SERGEY PISKUNOV

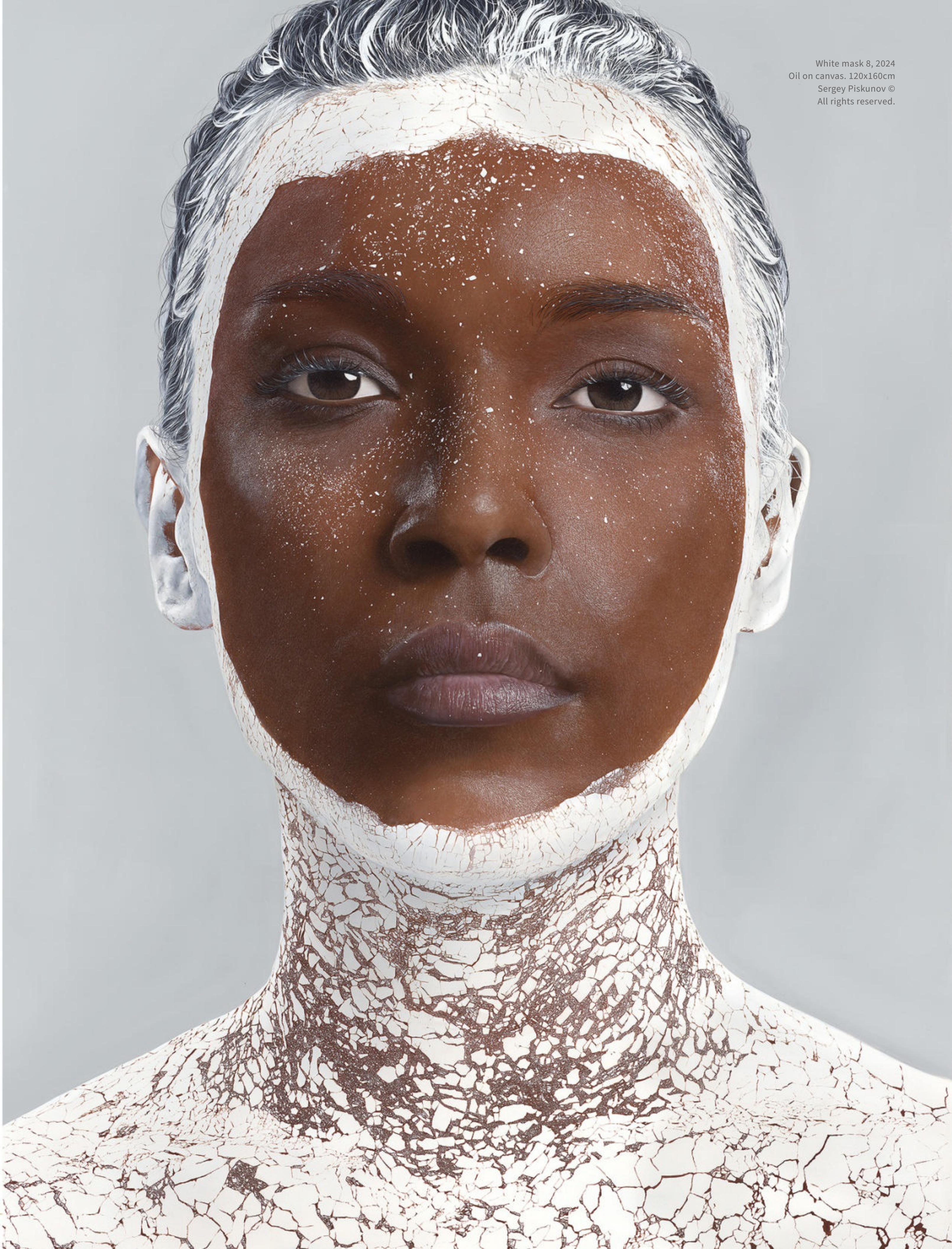
Sergey Piskunov (b. 1989, Ukraine) is a hyperrealist painter based in the Netherlands, known for large-scale figurative works that combine classical oil painting with symbolic and gold elements. His practice is defined by a meticulous, time-intensive approach in which paintings often require many months to complete. Piskunov's art has been exhibited internationally in the UK, Germany, the USA, and other countries, and has been featured in various art magazines and media. His works are held in private collections worldwide.

EXTREME BEAUTY THROUGH HYPER-REALISM

Sergey Piskunov is a genre-defying painter passionately committed to exploring the core principles of hyper-realism, redefining the genre through his breathtaking works. The Ukrainian artist creates a stunning anthology of works, which he sees as a “burst of emotion”, forcing the artist to turn inside out his soul and leave it on the canvas.

His accomplished background and education as a computer systems engineer may differ greatly from his career as an international artist, exhibiting and creating works in Ukraine, Germany, the UK, the USA, Switzerland, and beyond.

But it is perhaps his unusual beginnings that make the artist so very exceptional. Piskunov’s primary focus and area of work is a unique approach to hyper-realistic painting. He draws on his courage as an artist, creating intuitively and instinctively; he infuses his works with a spirit of harmony and balance, which is then juxtaposed with a distinctive, hypnotic edge.



White mask 8, 2024
Oil on canvas. 120x160cm
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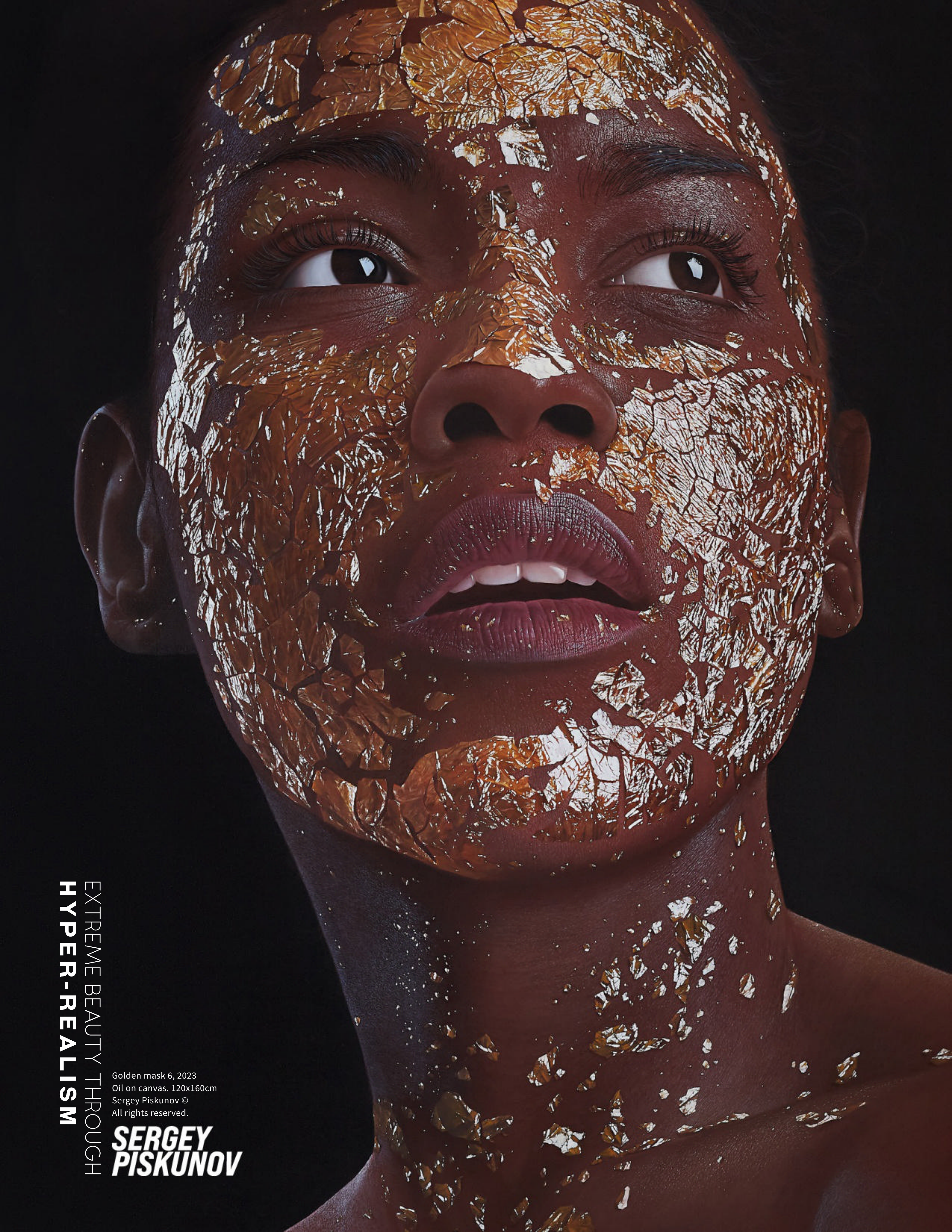

EXTREME BEAUTY THROUGH
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Golden mask 6, 2023
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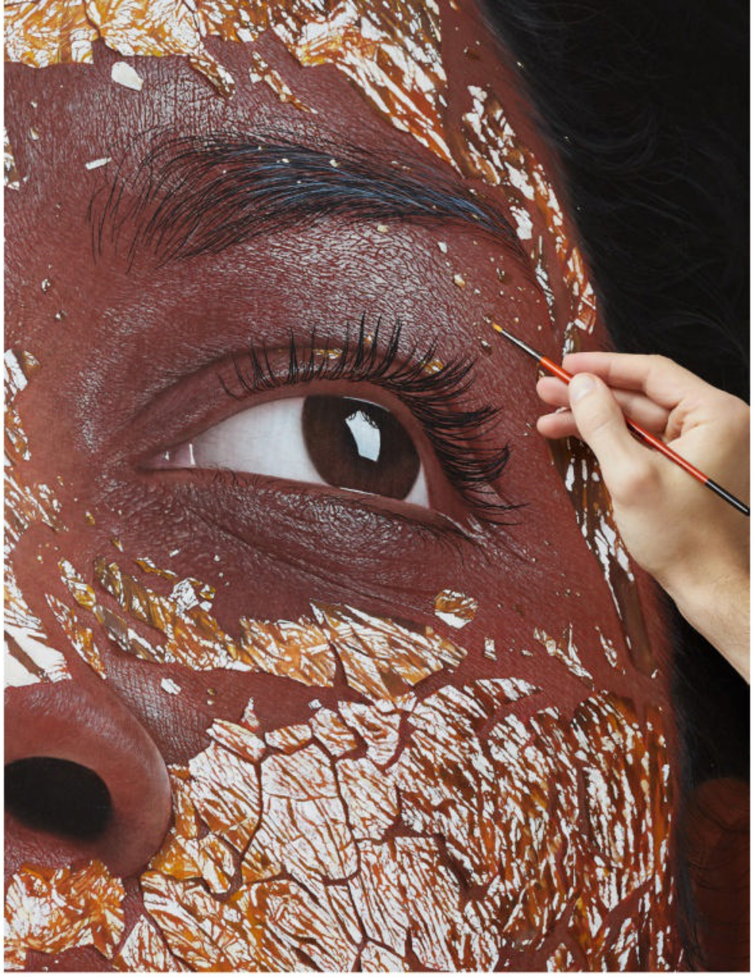
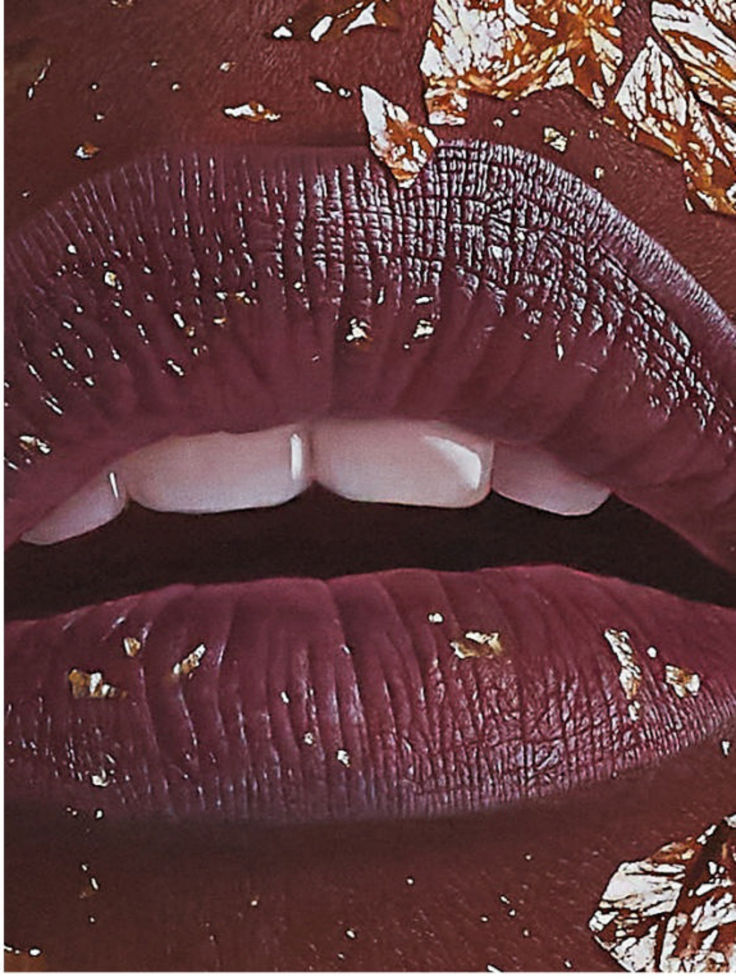


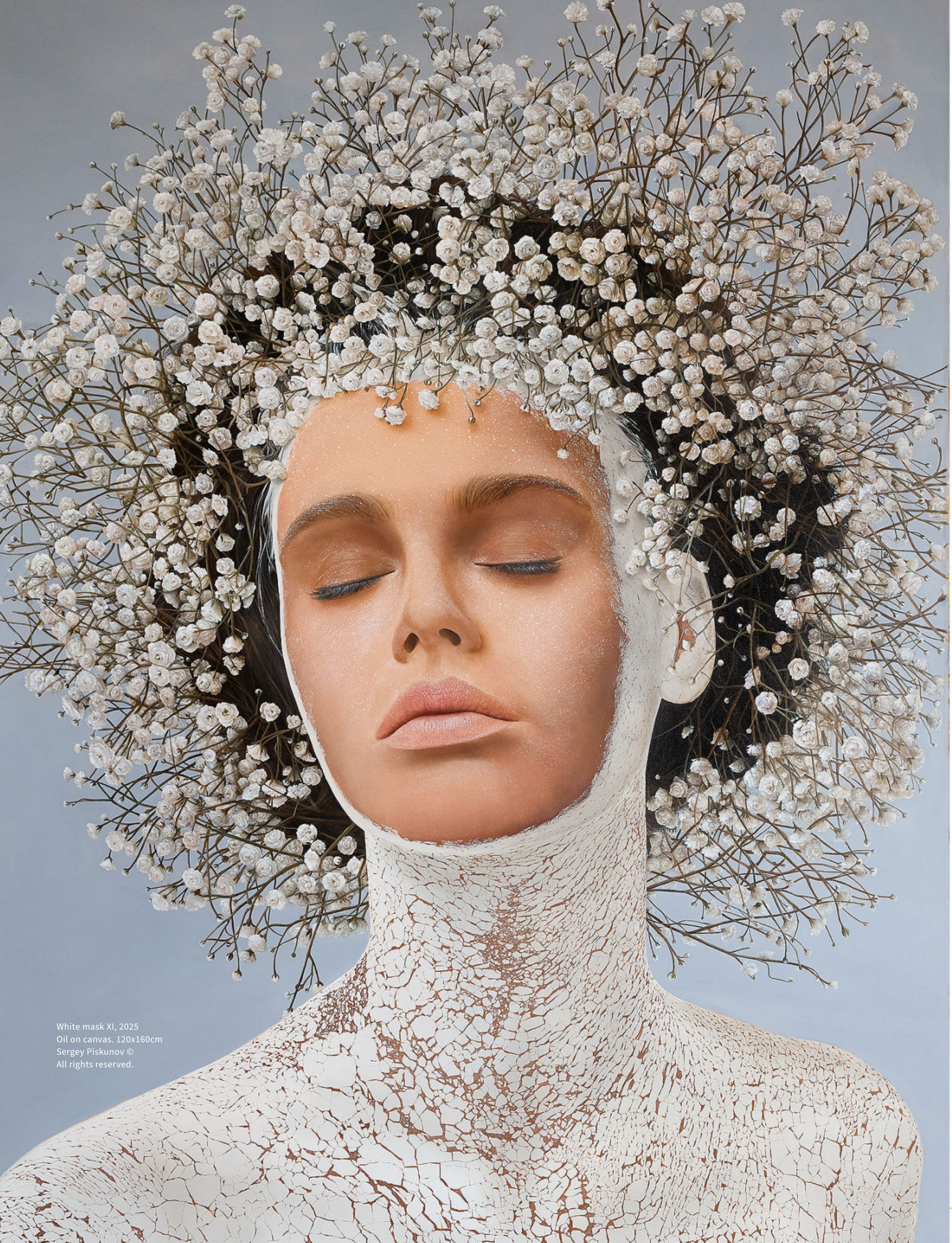


PISKUNOV IS A RARE OBSERVER FREE FROM THE RESTRICTIONS AND STEREOTYPES OF MANY ARTISTS BECAUSE HE REFUSES TO BE LIMITED TO ONE SINGULAR SUBJECT, MARKET TREND OR APPROACH.

Piskunov creates work that moves seamlessly between many approaches to realism, while always remaining committed to the truth of his subjects and their stories. Piskunov's striking paintings go far beyond hyper-realism, drawing the viewer into an enigmatic, transformative, exotic, and sensual world of fantasy, seduction, and spirit. His paintings form an interior dialogue on the intersections of space, place, time, memory, culture, and history. His art emphasizes an aesthetic that is at once alluring, sensual, and salacious, yet intensely intimate and personal. Whether the Piskunov is painting an intimate portrait, a narrative scene, or even a still life, his style is always grounded in the internal, the psychology of people, places, and symbolism.

Many of Piskunov's works depict an intimate connection to women; his respect and admiration are clear, and he documents their glory, strength, and fragility.
By visually recording their stories and experiences in his work, he gives them significance, acknowledging their beauty, melancholy, and history. He does so by layering vibrant colors and complex compositions that combine areas of intense detail with cinematic negative space, allowing the subject to really become the focus, and always leaving the viewer wanting more.

In the same vein as other hyper-realist artists, Will Cotton, Bodin Jacques, Chuck Close, or Ron Mueck, Piskunov's work is often metaphorical. In his case, by focusing on portraiture and still life as primary subjects, Piskunov synthesizes historical and contemporary styles, creating evocative images that examine tradition and history within the context of modern art and the role of the artist as creator of experience.



White mask XI, 2025
Oil on canvas. 120x160cm
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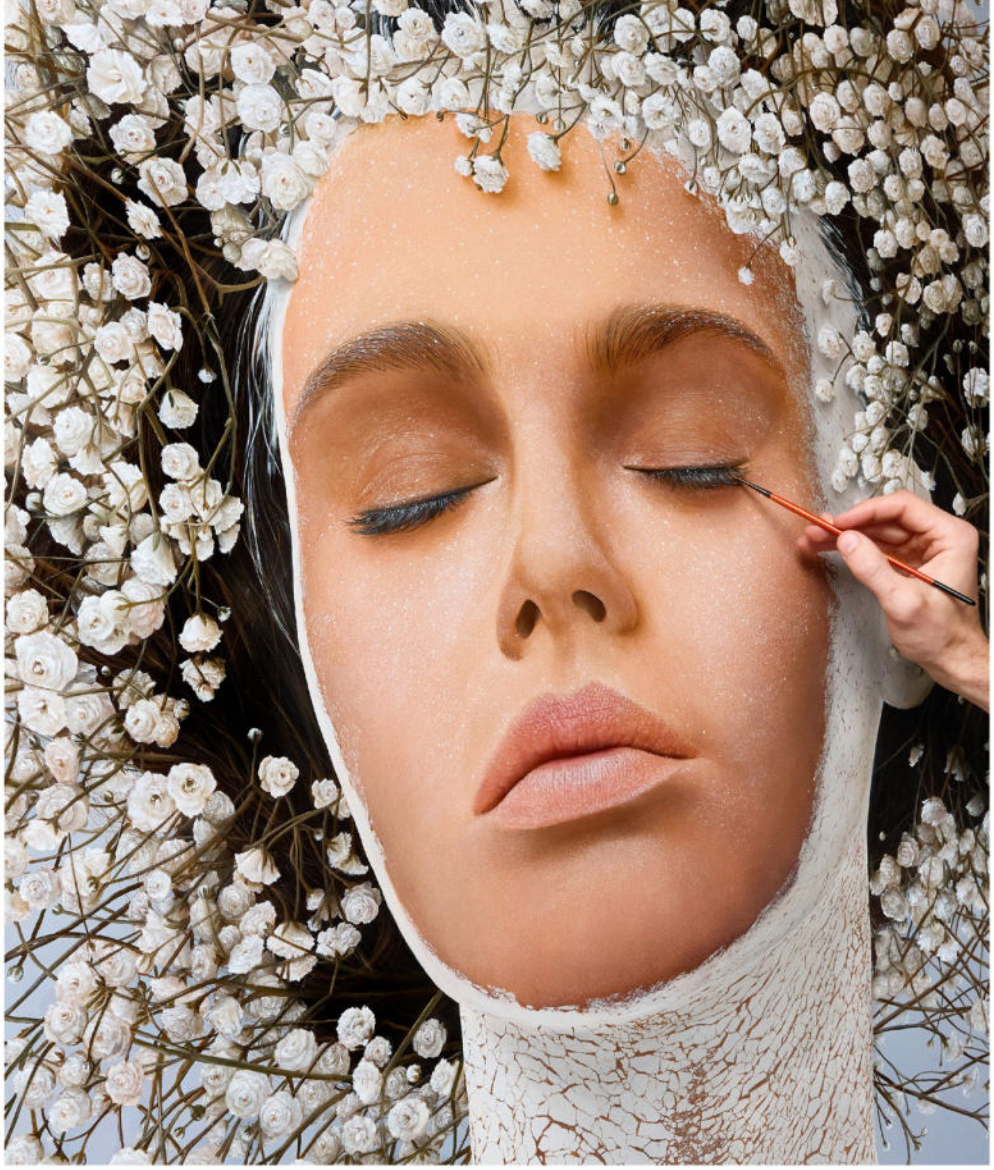
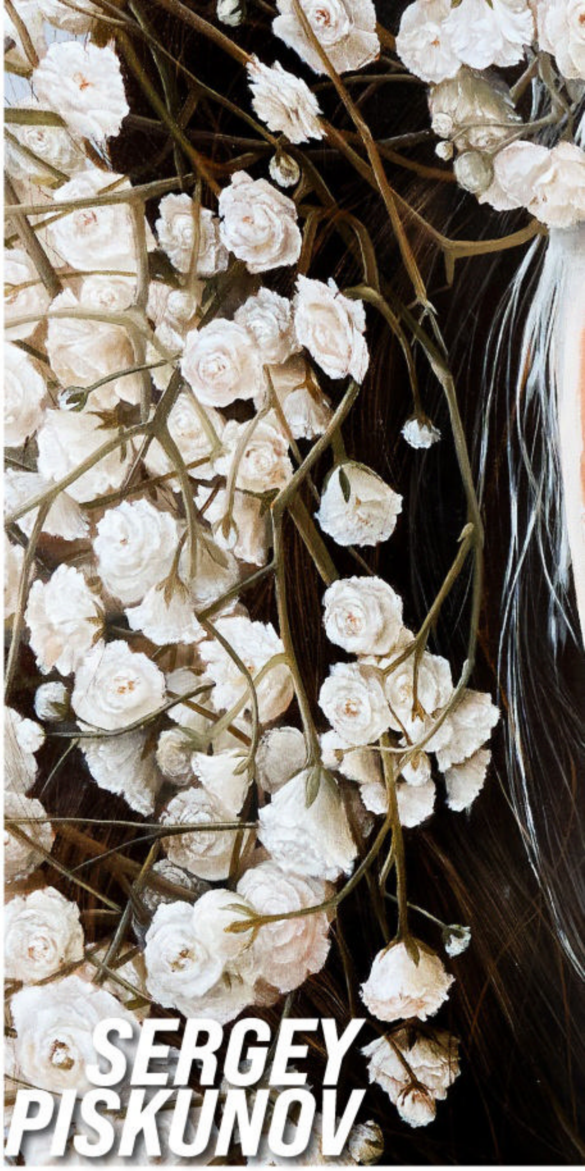
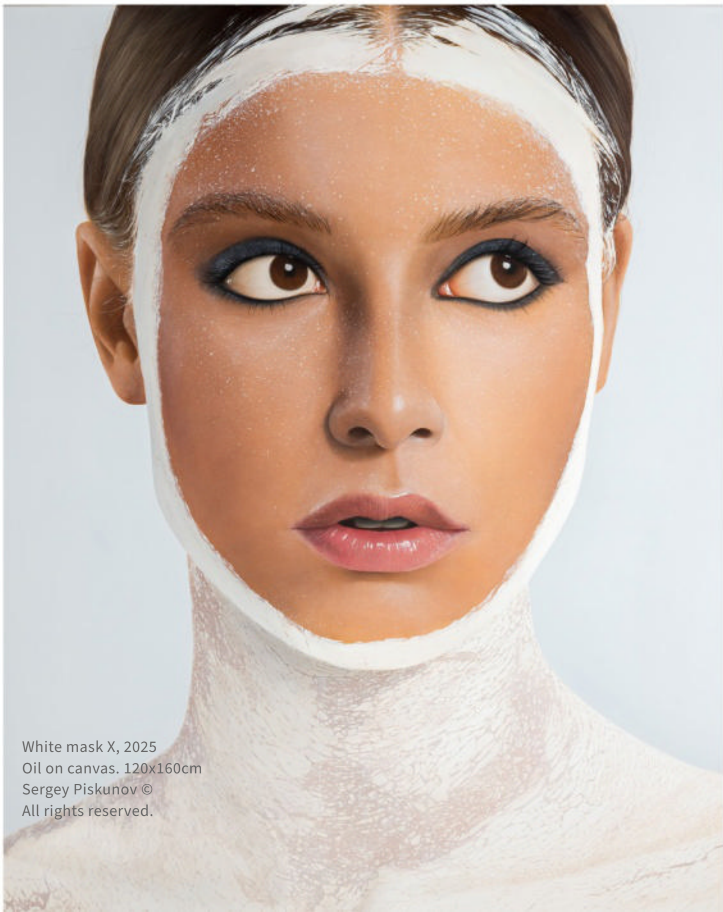




SERGEY PISKUNOV



White mask X, 2025
Oil on canvas. 120x160cm
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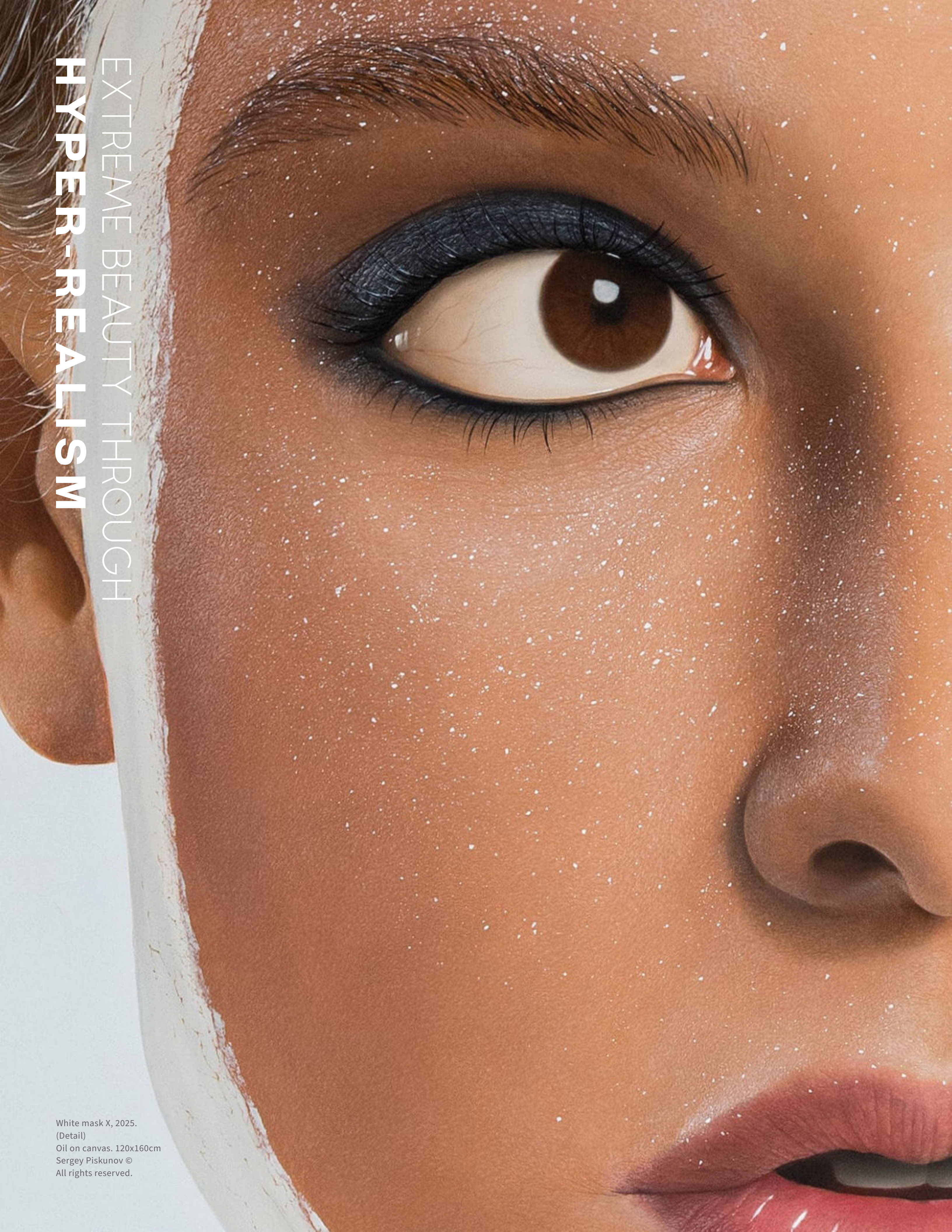
Piskunov's art evokes a sense of abundance; they are suspended moments of reality, embodying an intense and energetic physicality. Piskunov's work creates a type of visual sound through composition and color—the work is made to be listened to.

Piskunov is a rare observer, free from the restrictions and stereotypes of many artists, because he refuses to be limited to a single subject, market trend, or approach. Piskunov is the embodiment of a free artist, independent of market trends, whose faithful compass and guide is the perception of the world through the prism of his own inspiration and talent. His art is ultimately an evocative, intense, and sometimes surreal symphony of beauty and tension that provides the viewer with meditative explorations of both familiar and foreign realities. As an artist, Piskunov is incessantly searching for meaning and answers, but most significantly, a keen observer of humanity, people, and their desires.



EXTREME BEAUTY THROUGH
HYPER-REALISM

White mask X, 2025.
(Detail)
Oil on canvas. 120x160cm
Sergey Piskunov ©
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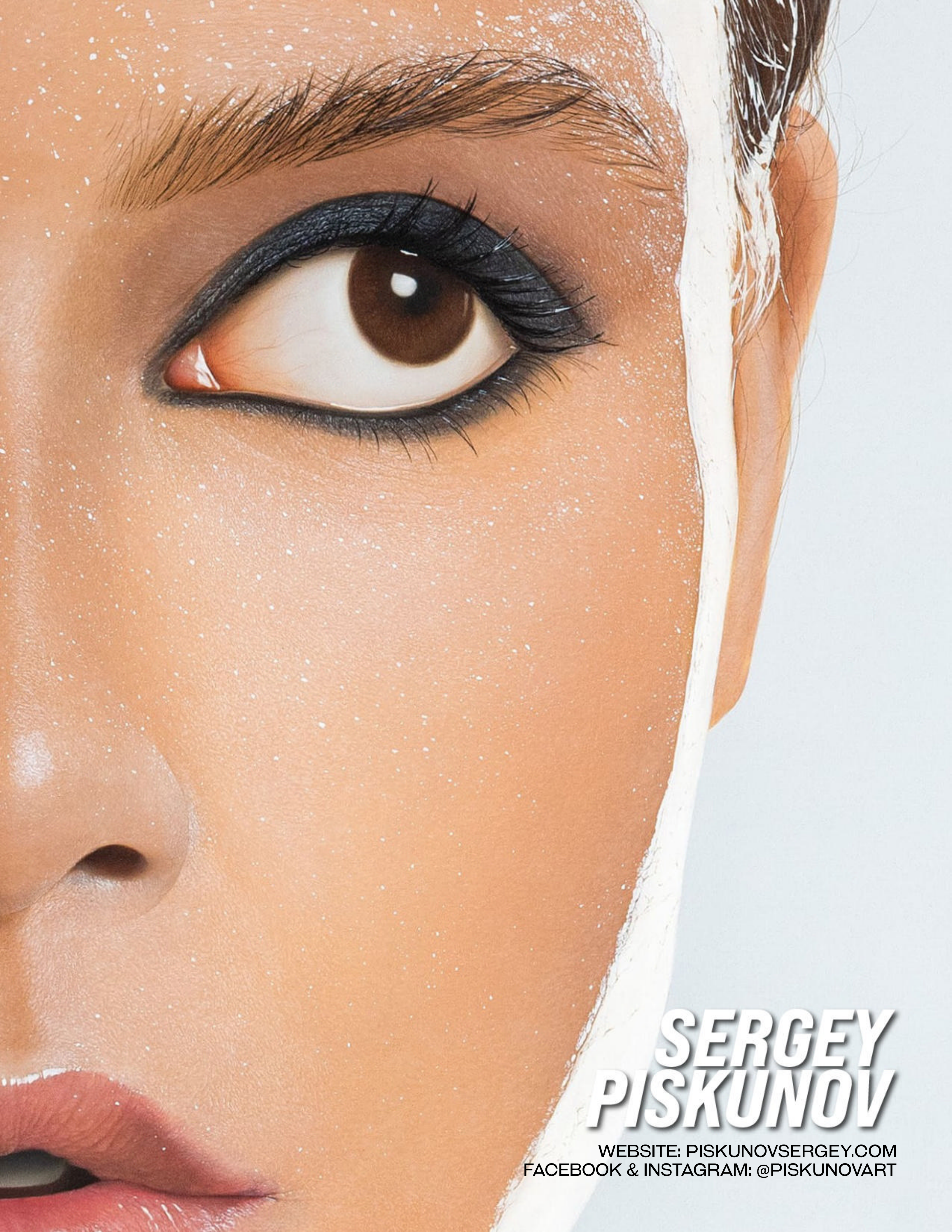

SERGEY PISKUNOV

WEBSITE: PISKUNOVSERGEY.COM
FACEBOOK & INSTAGRAM: @PISKUNOVART

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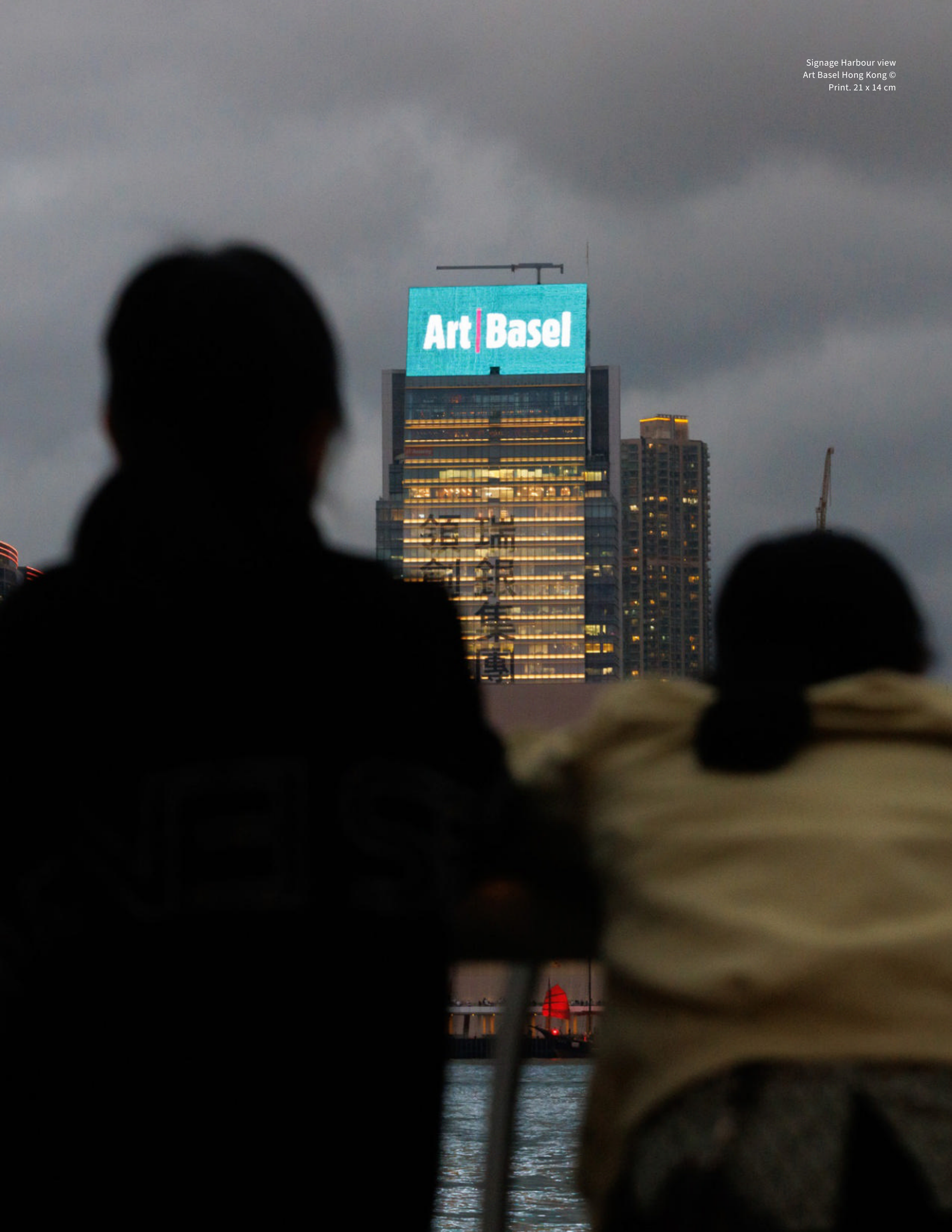
Art Basel Hong Kong

ART BASEL UNVEILS GALLERY LINE-UP AND FIRST HIGHLIGHTS FOR ITS 2026 HONG KONG EDITION.

HONG KONG CONVENTION AND EXHIBITION CENTRE (HKCEC)
FROM MARCH 27–29, 2026



Signage Harbour view
Art Basel Hong Kong ©
Print. 21 x 14 cm

Art | Basel
瑞銀集團
領創

1D31
Bank
Art | Basel
Hong Kong

Art Fair View. General
Impressions
Print. 21 x 14 cm
Art Basel Hong Kong ©

Discoveries

Art Fair View. General Impressions
Print. 21 x 14 cm
Art Basel Hong Kong ©

ART BASEL UNVEILS GALLERY LINE-UP AND FIRST HIGHLIGHTS FOR ITS 2026 HONG KONG EDITION.

KEY POINTS

- ■ Art Basel Hong Kong 2026 will bring together 240 leading galleries from 41 countries and territories, reaffirming its role as a global platform rooted in Asia-Pacific.
- ■ Over half of participating galleries operate spaces within the Asia-Pacific region, including 29 galleries with spaces in Hong Kong.
- ■ First-time exhibitors include 32 galleries from Australia, the Greater China region, Japan, South Korea, Turkey, France, Georgia, Germany, the Netherlands, Spain, and the United States, reflecting a diversity of new voices from across the globe.
- ■ A brand-new sector, Echoes, will debut, spotlighting works created within the past five years in focused presentations by up to three artists.
- ■ Encounters, the sector dedicated to large-scale installations, sculptures, and performances, will be curated for the first time by a collective of four Asia-based curators and led by Mami Kataoka, alongside Isabella Tam, Alia Swastika, and Hirokazu Tokuyama.
- ■ The city-wide Public Program returns with free public access to Film screenings, Conversations, and collaborative events with cultural institutions across Hong Kong, reinforcing the fair's connection to the city and its communities.
- ■ The fair's Film Program will be curated by pioneering media artist Ellen Pau, deepening the fair's engagement with moving image and Hong Kong's media art landscape.
- ■ One day of the Conversations Program will be directed by guest curator Venus Lau, Director of Museum MACAN in Jakarta, fostering dynamic cross-cultural dialogue and public engagement across Asia's art scene.
- ■ For the fifth year, Art Basel and M+ will co-commission a monumental public artwork, presented by UBS, for the M+ Facade in the West Kowloon Cultural District. Pakistani-American artist Shahzia Sikander's 3 to 12 Nautical Miles will transform the museum's exterior with a luminous animation composed of her hand-painted watercolours, tracing historic and modern trade routes that have shaped global exchange.
- ■ Art Basel Hong Kong, whose Global Lead Partner is UBS, will take place at the Hong Kong Convention and Exhibition Centre (HKCEC) from March 27–29, 2026, with Preview Days on March 25 and 26.

Art | Basel
Hong Kong

‘THE 2026 EDITION OF ART BASEL HONG KONG IS A CELEBRATION OF THE CITY’S STATUS AS ASIA’S GLOBAL HUB FOR CULTURE. HONG KONG’S UNIQUE STRENGTHS – ITS TAX-FREE STATUS, FREE-PORT HERITAGE, LOGISTICAL EASE, MULTILINGUAL ACCESSIBILITY, AND UNRIVALLED CONNECTIVITY – CONTINUE TO UNDERPIN ITS POSITION AS A GATEWAY TO THE REGION’S RICH CULTURAL DIVERSITY AND DYNAMIC ART MARKET.

We’re delighted to debut a new curatorial team to lead our Encounters, Film, and Conversations sectors, and to introduce the inaugural Echoes sector for 2026. We’re also excited to deepen our partnerships locally, regionally, and globally as we continue to expand the content and networks of our platform. Above all, our aim is to inspire, to foster learning, and to bring communities together. Art Basel Hong Kong is more than an art fair – it is a living ecosystem where creativity and culture drive a vibrant, resilient art market.’

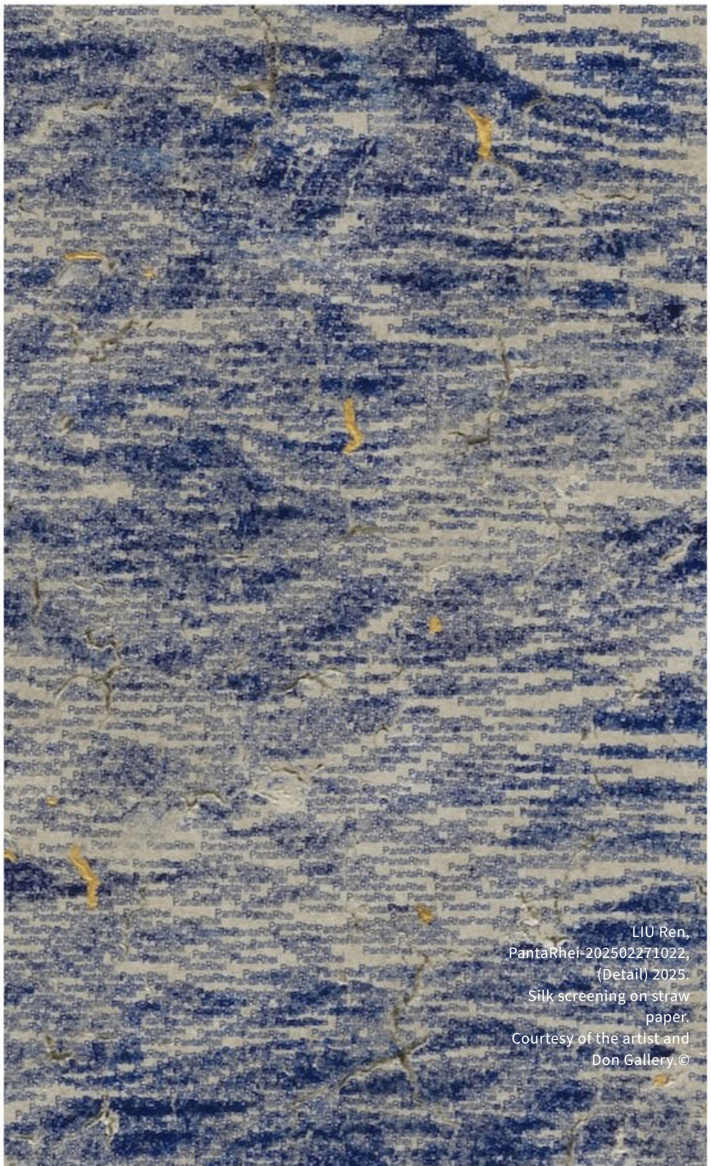
-Angelle Siyang-Le, Director of Art Basel Hong Kong

Art Basel is delighted to announce the participating galleries and its brand-new curatorial team for its 2026 edition in Hong Kong, bringing together established and emerging voices from across the globe. This edition underscores Hong Kong’s position as the key global nexus for art in Asia and beyond, with a focus on artistic innovation, regional diversity, and the next generation of galleries, artists, and curators. The fair once again renews its commitment to advancing cultural exchange worldwide, building on the energy of Asia-Pacific’s thriving art ecosystem.

This year’s edition welcomes 32 galleries joining Art Basel Hong Kong for the first time, spanning Australia, Japan, South Korea, the Greater China region, Turkey, France, Georgia, Germany, the Netherlands, Spain, and the United States.

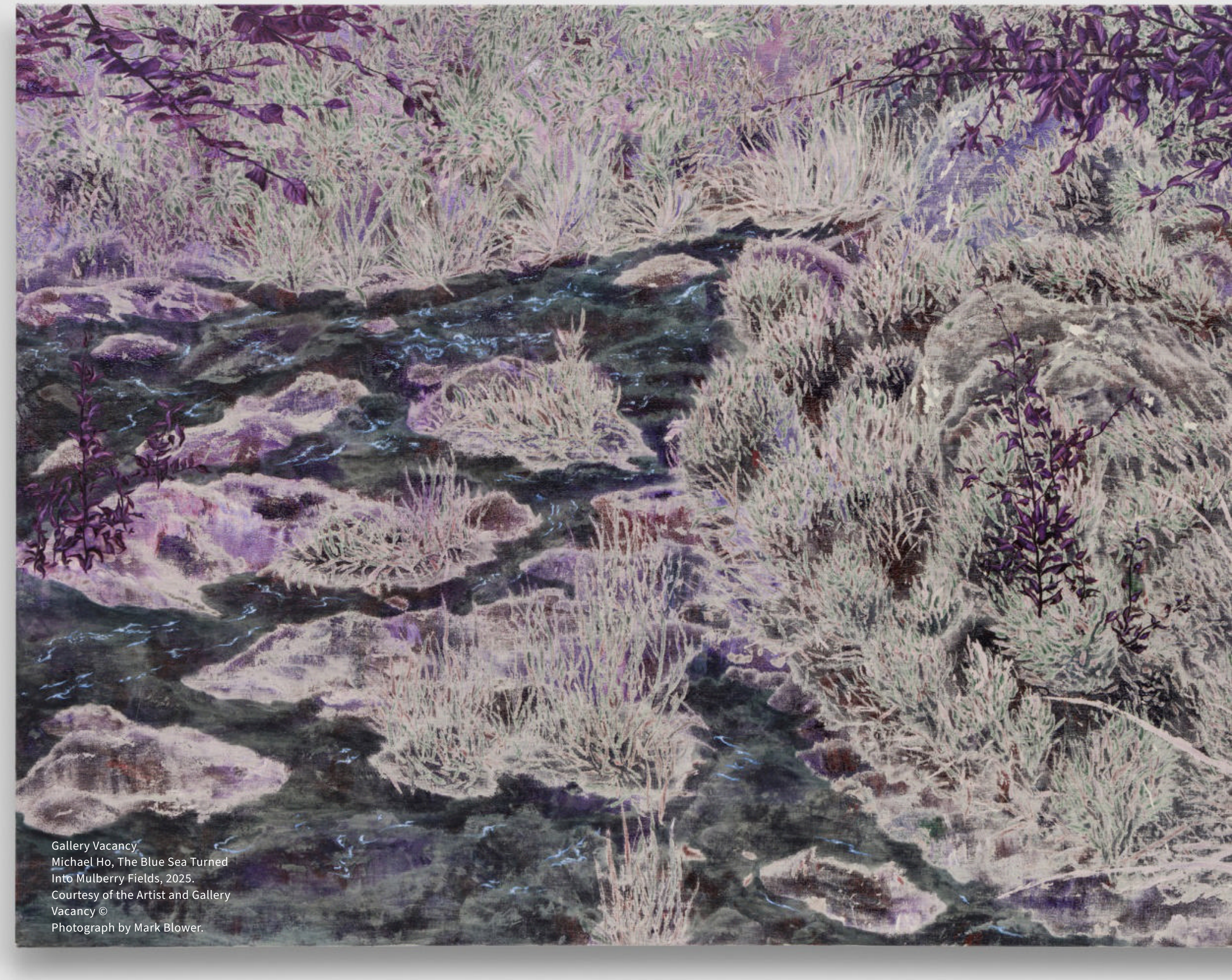
Angelle Siyang-Le,
Director, Art Basel
Hong Kong
Courtesy of Art Basel ©

Notable newcomers include **A Lighthouse called Kanata** (Tokyo), **The Commercial** (Sydney), **Pilevneli** (Istanbul), **Uffner & Liu** (New York), **Galería Casado Santapau** (Madrid), and **1 Mira Madrid / 2 Mira Archiv** (Madrid). Together, they bring fresh perspectives and expand the fair’s reach across diverse artistic contexts.



LIU Ren,
PantaRhei-202502271022,
(Detail) 2025.
Silk screening on straw paper.
Courtesy of the artist and Don Gallery. ©

LIU Ren, PantaRhei-202502271022, 2025. Silk screening on straw paper. Courtesy of the artist and Don Gallery.©



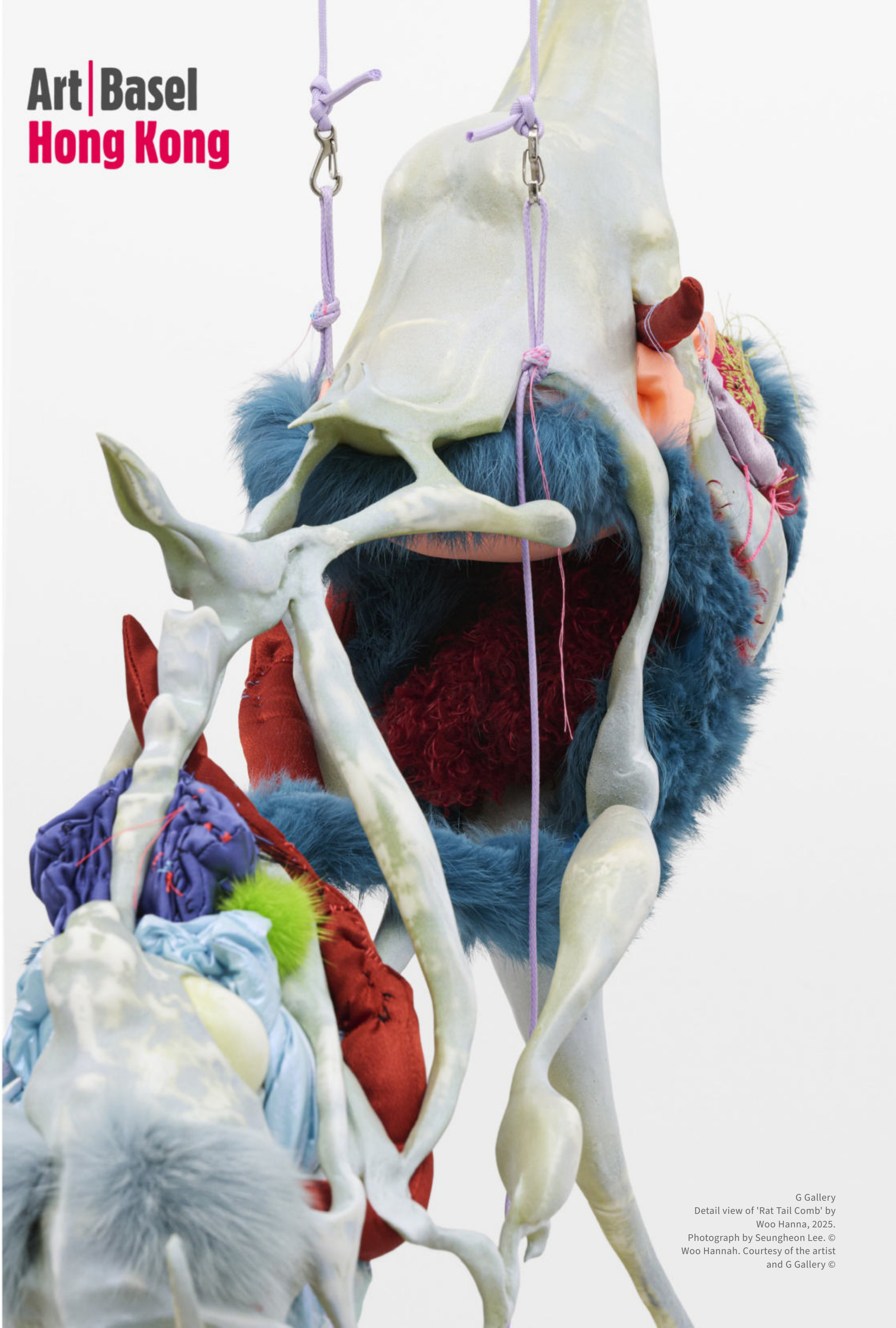
Gallery Vacancy
Michael Ho, The Blue Sea Turned Into Mulberry Fields, 2025.
Courtesy of the Artist and Gallery Vacancy ©
Photograph by Mark Blower.

Art Basel Hong Kong 2026 will mark the debut of Echoes, a new sector dedicated to works created within the past five years. Ten curated booths will feature works by up to three artists, offering a compelling glimpse into the most current artistic practices and narratives. Highlights include **Max Estrella** (Madrid), presenting **Tiffany Chung**'s embroidered maps of spice routes and **Miler Lagos**'s carved book sculptures, and **Double Q Gallery** (Hong Kong), with an immersive spatial installation by Polish artist **Natalia Załuska**.

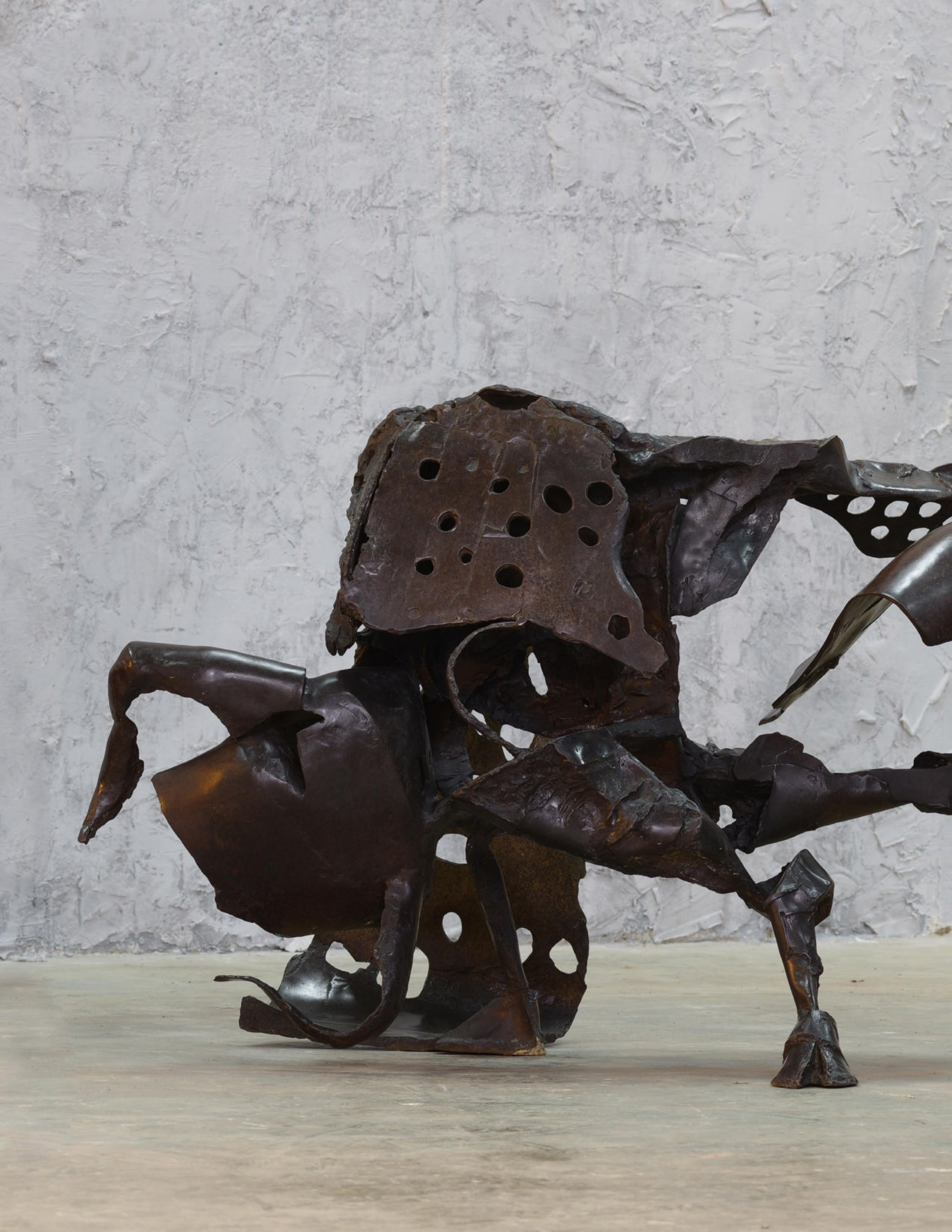
Reflecting its commitment to curatorial excellence and innovation, **Art Basel Hong Kong introduces a new collective curatorial model for Encounters, the sector dedicated to large-scale installations, sculptures, and performances.** For the first time, four Asia-based curators, led and advised by **Mami Kataoka** (Director of Mori Art Museum, Tokyo), alongside **Isabella Tam** (Curator of Visual Art, M+, Hong Kong), **Alia Swastika** (curator, researcher, and writer, Jakarta), and **Hirokazu Tokuyama** (Senior Curator, Mori Art Museum), will jointly curate the sector, bringing their distinct perspectives with bold, cross-regional insights to the fair's most immersive platform.

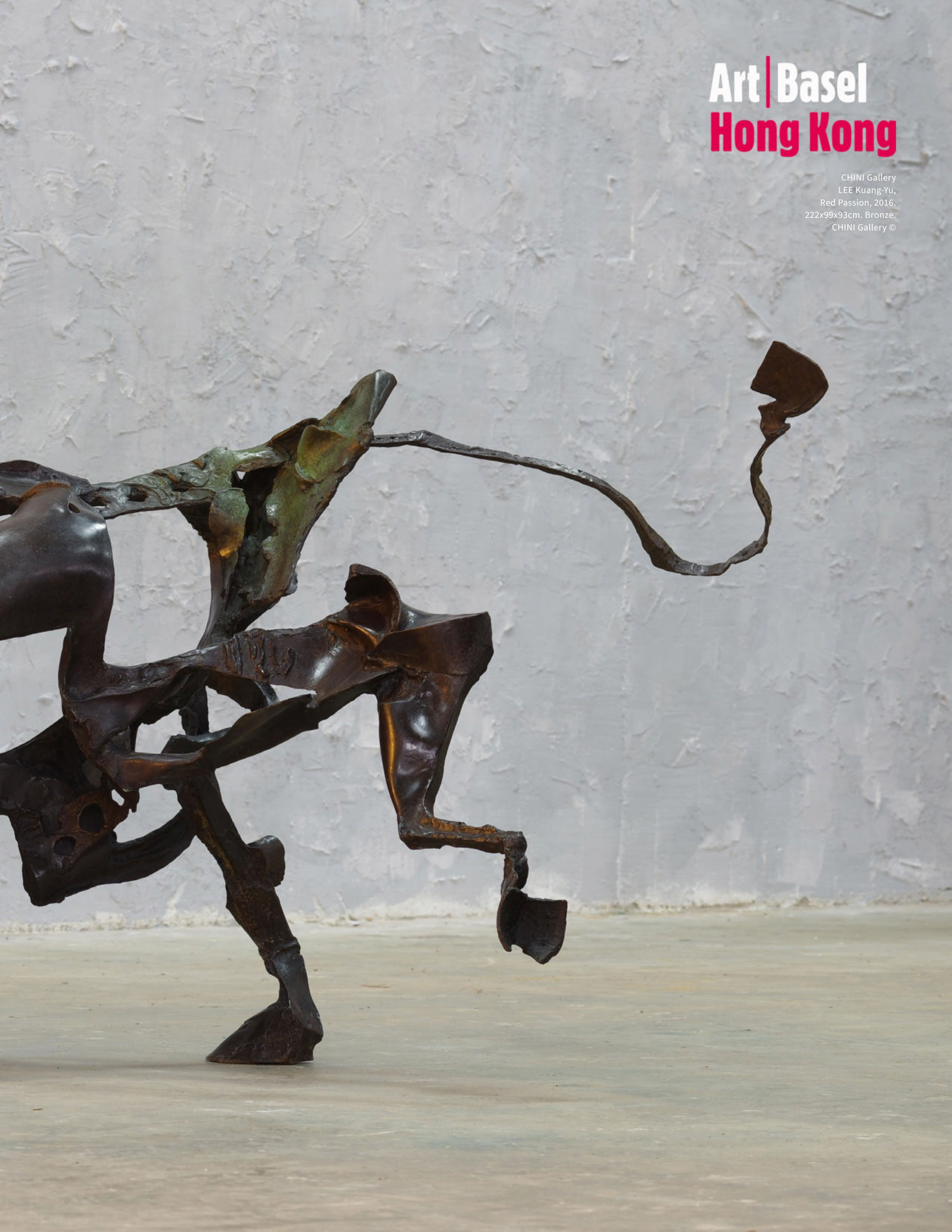
The city-wide Public Program returns with a rich schedule of free public events, including Film, Conversations, and institutional collaborations across Hong Kong. These initiatives deepen the fair's connection to local communities, making contemporary art accessible to a broad public and celebrating the city's role as a global cultural hub.

Art|Basel
Hong Kong



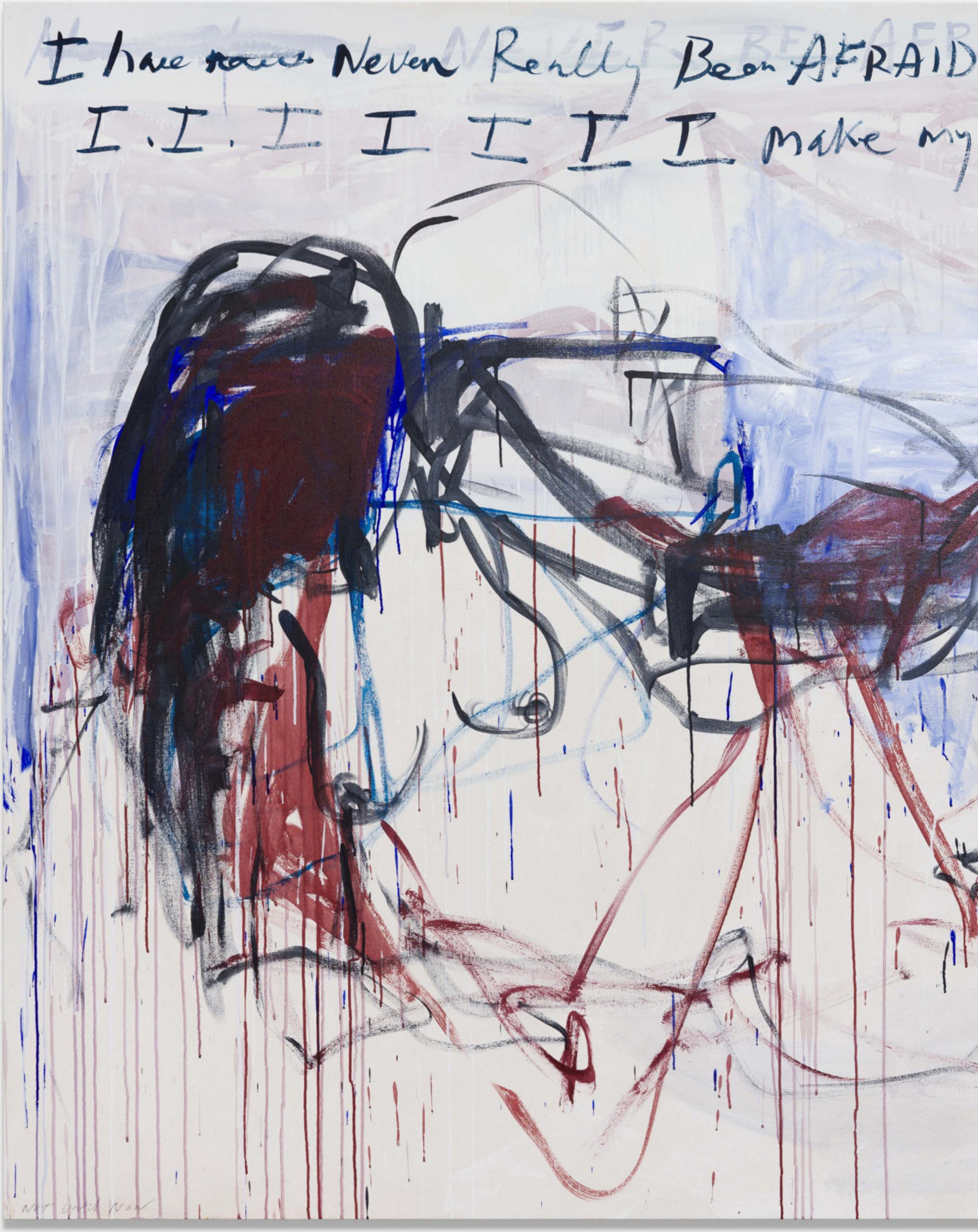
G Gallery
Detail view of 'Rat Tail Comb' by
Woo Hanna, 2025.
Photograph by Seungheon Lee. ©
Woo Hannah. Courtesy of the artist
and G Gallery ©

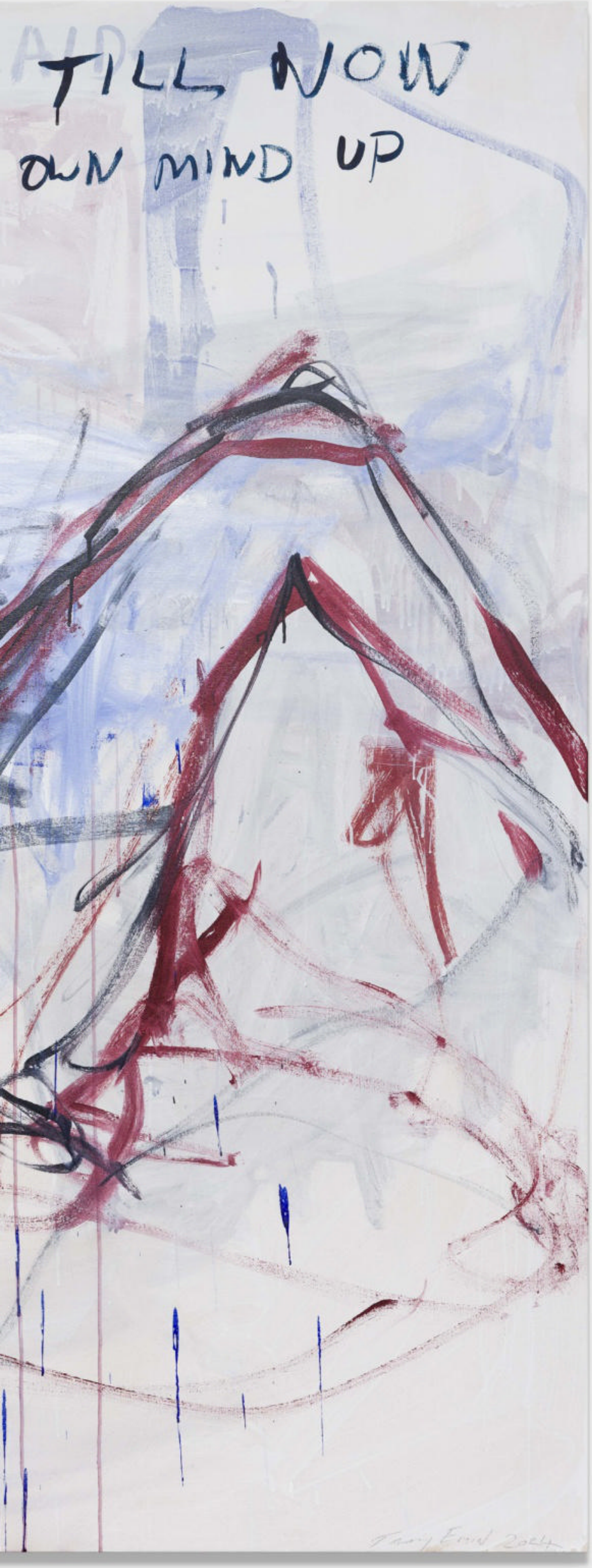




Art | Basel
Hong Kong

CHINI Gallery
LEE Kuang-Yu,
Red Passion, 2016.
222x99x93cm. Bronze.
CHINI Gallery ©


I have Never Really Been AFRAID
I. I. I I I I I make my
NOT Quick Now

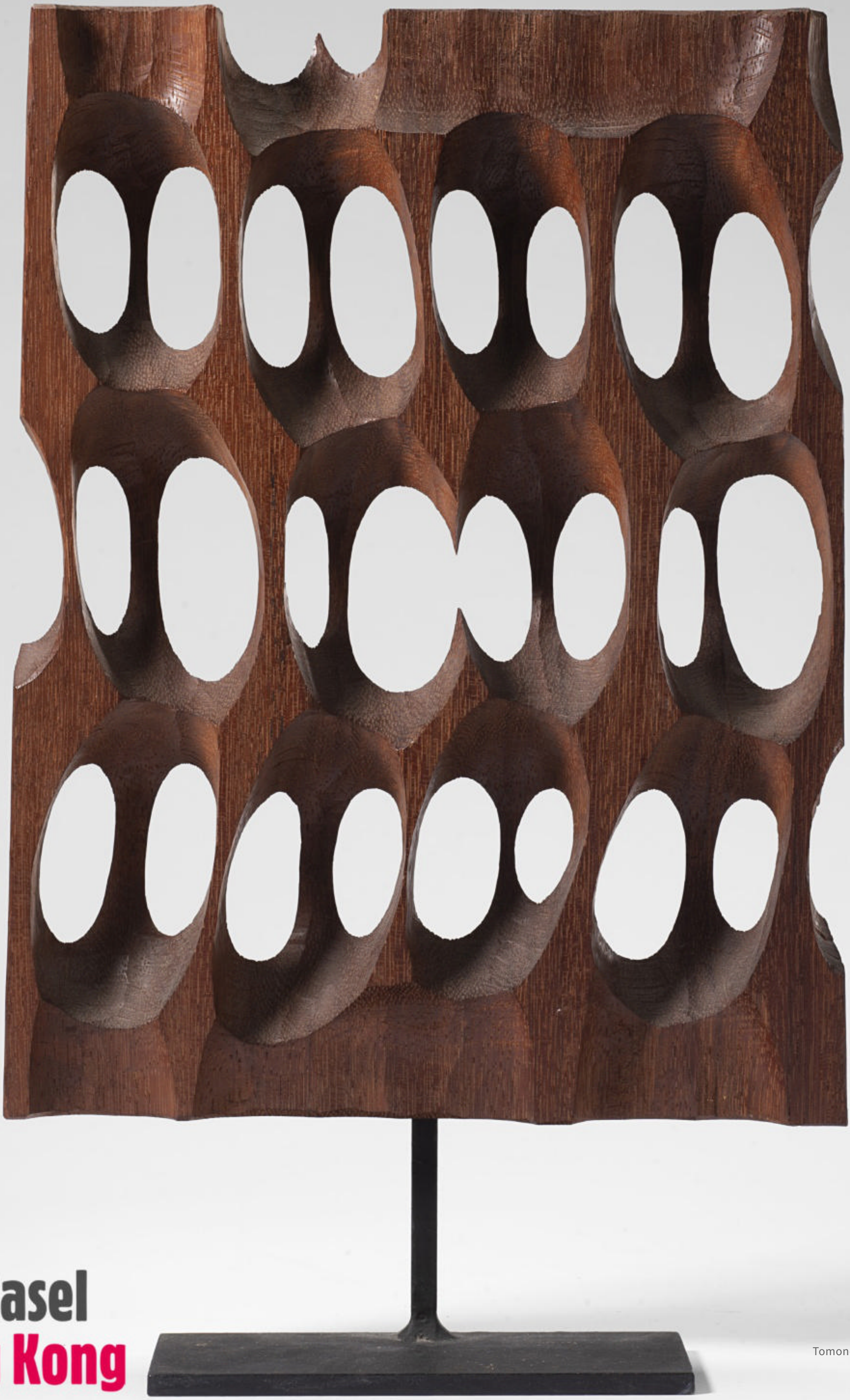


As part of the fair's Public Program, the **Film Program** will be curated by **Ellen Pau**, a pioneering media artist and curator whose practice has shaped Hong Kong's art and technology landscape. The 2026 edition will be the first time that an artist curates the Film Program. A visionary leader in the field, Pau cofounded Videotage, a groundbreaking non-profit platform for media art in Asia. She also established the Microwave International New Media Arts Festival, which remains a leading forum for art and technology. Pau will bring visionary insight to the curatorial direction of the Film Program, deepening Art Basel Hong Kong's ongoing commitment to moving image and time-based media in the region.

■ The **Conversations** will include a day of talks guest-curated by **Venus Lau**, currently Director of the Museum of Modern and Contemporary Art in Nusantara (Museum MACAN) in Jakarta. Renowned for her interdisciplinary approach and for framing contemporary art as a reflection of the zeitgeist, Lau champions cross-disciplinary dialogue and public engagement through exhibitions, music festivals, and film programs. Her extensive experience across leading institutions—including K11 Art Foundation (KAF), OCT Contemporary Art Terminal, and Ullens Centre for Contemporary Art—positions her to bring fresh vision and depth to Conversations. **Together with the Encounters curatorial group, the appointments of Pau and Lau underscore the fair's continued dedication to nurturing artistic leadership and cross-cultural exchange in the region.**

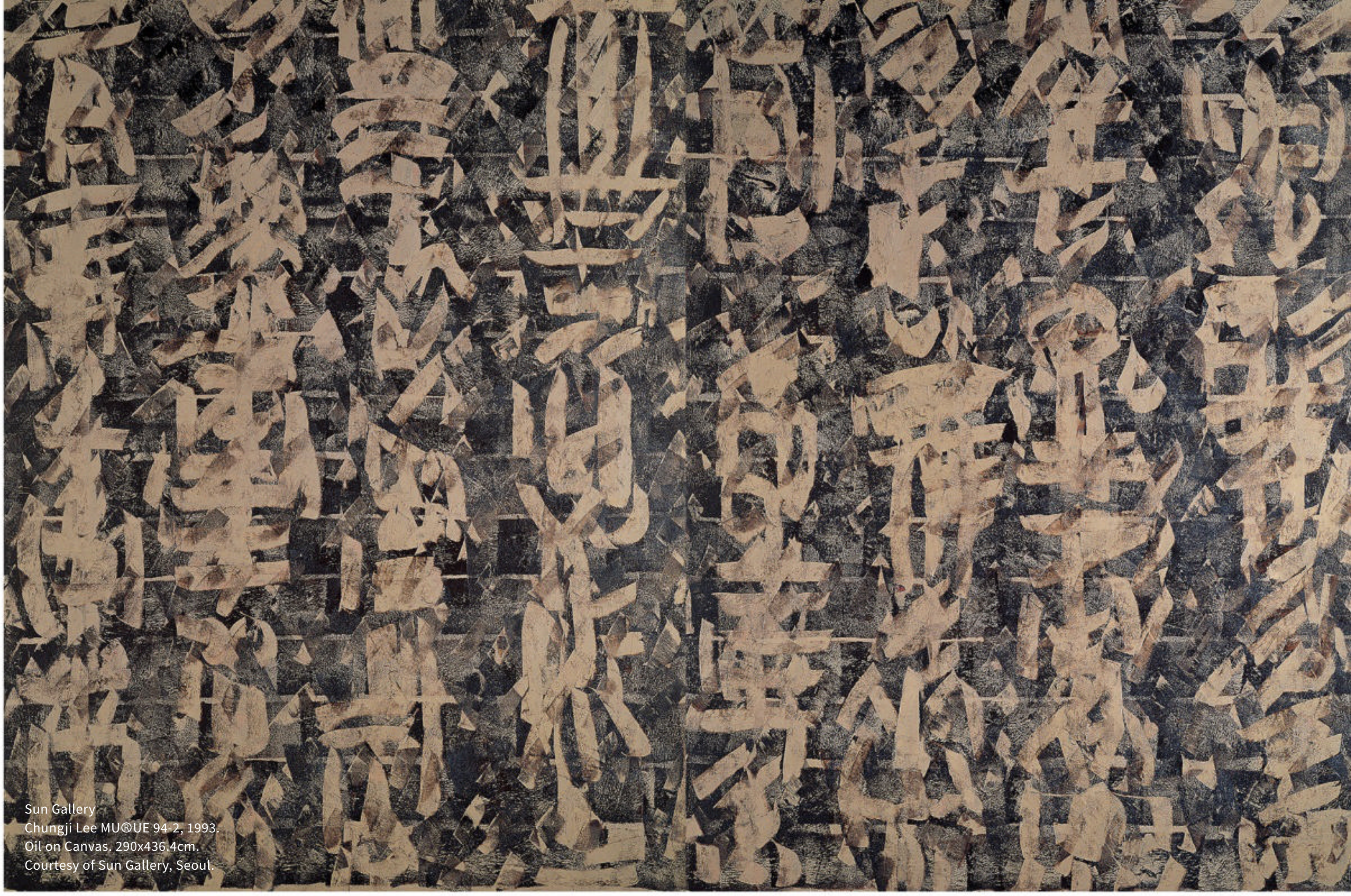
Lorcan O'neill
Tracey Emin, Not Until Now, 2024.
Courtesy of the artist and Galleria
Lorcan O'Neill©

Art | Basel
Hong Kong



Art | Basel
Hong Kong

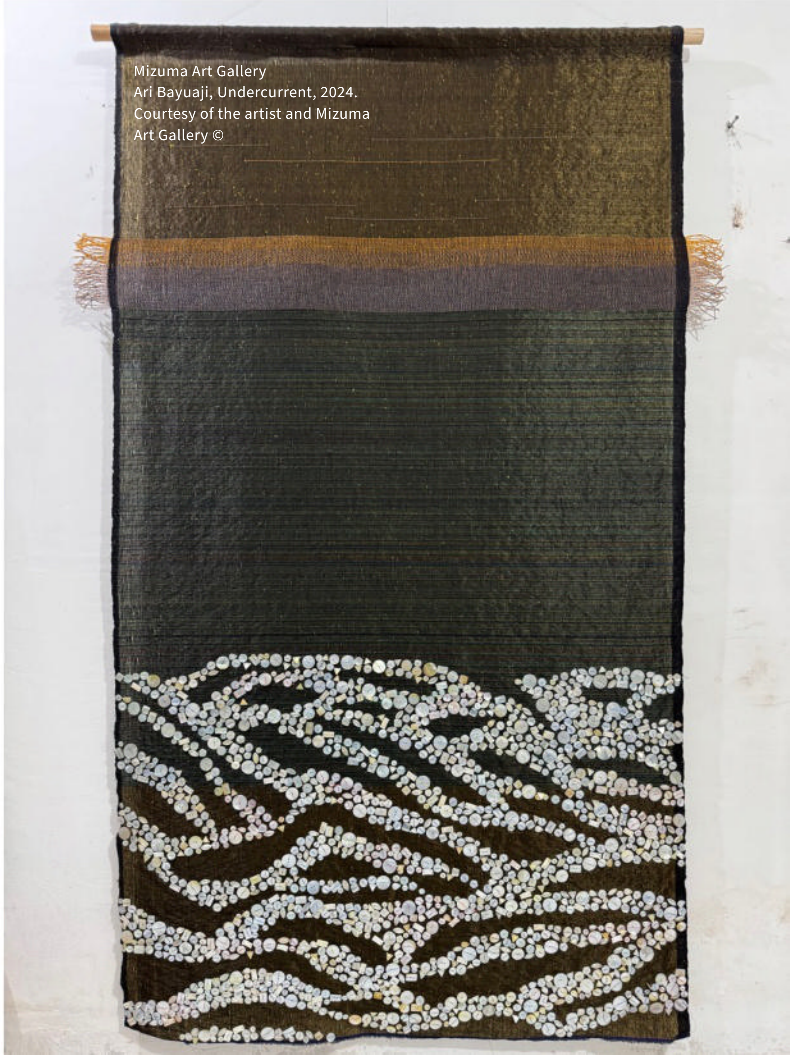
Mizoe Art Gallery
Tomonori Toyofuku, Untitled, 1969.
All rights reserved ©



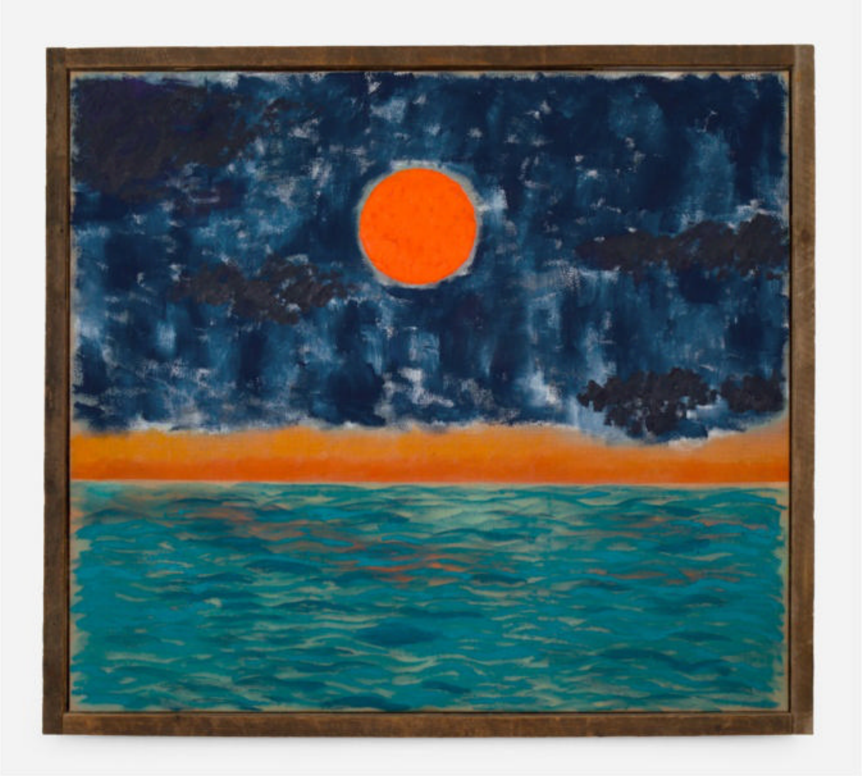
Sun Gallery
Chungji Lee MU®UE 94-2, 1993.
Oil on Canvas. 290x436.4cm.
Courtesy of Sun Gallery, Seoul.

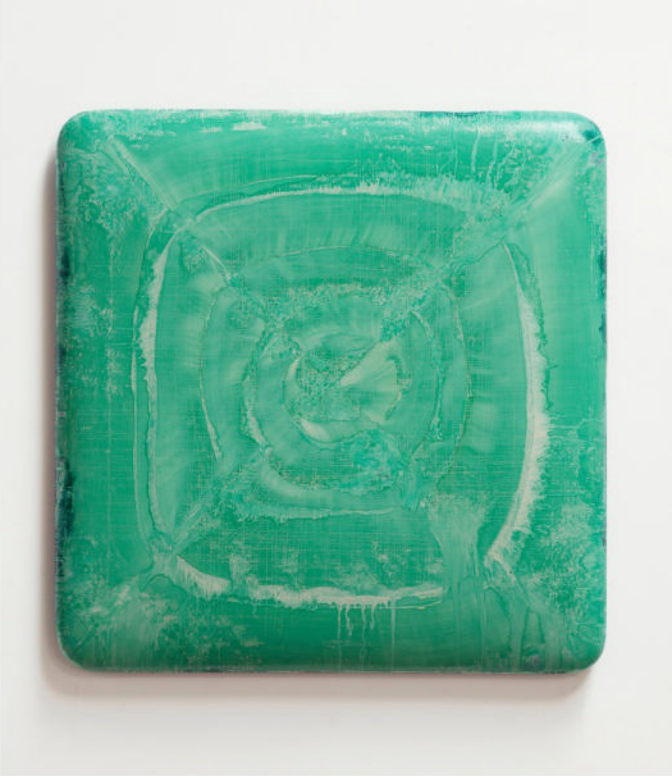
- For the fifth year, Art Basel and M+ will co-commission an artwork for the M+ Facade, presented by UBS. From 23 March 2026, Pakistani-American artist **Shahzia Sikander**'s 3 to 12 Nautical Miles, a radiant animation that brings her hand-painted watercolours to life on the museum's exterior, mapping enduring currents of power, trade, and global exchange. Rooted in the visual language of East India Company manuscript paintings, the work emerges as a meditation on empire, authority, and the networks that continue to shape global life—spanning 19th-century Hong Kong, the Mainland, and South Asia, to the interconnected economies of the present. This commission reflects Art Basel's commitment to bringing ambitious contemporary art into the public realm.

- **Zero 10**, a new curated initiative for art of the digital era and supported by OpenSea, will follow its debut at Art Basel Miami Beach with a second edition at Art Basel Hong Kong. Representing a decisive, long-term commitment to support and empower a rapidly evolving area of artistic production and collecting, the initiative brings together leading and next-generation participants—artists, studios, galleries, and digital innovators—within Art Basel's global framework of curatorial excellence and market access. Further details will be announced in due course.



Mizuma Art Gallery
Ari Bayuaji, Undercurrent, 2024.
Courtesy of the artist and Mizuma
Art Gallery ©





GALLERIES

The Galleries sector brings together 182 of the world's leading galleries, showcasing exceptional artworks from their extensive programs. Exhibitors will present a wide range of works by 20th-century masters, contemporary blue-chip artists, mid-career practitioners, and emerging talents. Reflecting the fair's role as a meeting point between artistic legacies and new directions, this year's presentations highlight cross-generational dialogues and innovative reinterpretations of established traditions. Nine galleries in this sector will be participating in Art Basel Hong Kong for the first time. They include:

- A Lighthouse called Kanata (Tokyo), exploring Japan's renewed interest in abstraction with works by emerging painters shown alongside postwar masters Takeo Yamaguchi, Kumi Sugai, and Hisao Domoto
- The Commercial (Sydney), with a selection of works by five Australian cross-generational artists, including Archie Moore's conceptual self-portrait, new oil paintings by Mitch Cairns, and a major sculpture by Augusta Vinall Richardson
- Pilevneli (Istanbul), bringing together AI-generated works, porcelain sculpture, and mixed-media installations by Refik Anadol, Hüseyin Çağlayan, Kevin Francis Grey, and mentalKLINIK
- Uffner & Liu (New York), featuring paintings, sculptures, and textile-based works by nine artists who approach figuration through the lenses of distortion, transformation, and disguise
- Galería Casado Santapau (Madrid), teaming up with Kalfayan Galleries (Athens) for a group presentation of paintings, drawings, and collage by five artists, including Antonis Donef, Farida El Gazzar, and Harm Gerdes
- 1 Mira Madrid / 2 Mira Archiv (Madrid), delving into representations of mental and physical landscapes, featuring stitched textiles and works on paper by Teresa Lanceta, Maria Lai, and Hamish Fulton

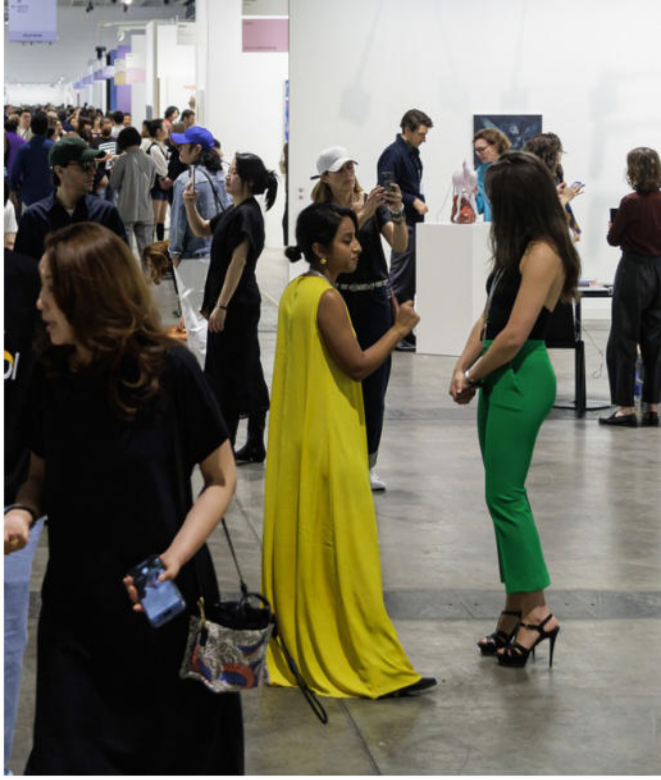
Top Left:
Sadie Coles HQ
Alvaro Barrington Big Ocean, Caribbean Blues, 2024.
© Alvaro Barrington. Courtesy of the artist and Sadie Coles HQ, London.
Photograph by Katie Morrison.

Top Right: Tina Keng Gallery
Su Xiaoba, Bucolic Green, 2020 ©

Right Page Left:
PTT Space
Anchi Lin (Ciwas Tahos), Pswagi Temahahoi, 2022.
Courtesy of the artist and PTT SPACE. © Anchi Lin (Ciwas Tahos).

Right Page Right:
Art Fair View. General Impressions
Print. 21 x 14 cm
Art Basel Hong Kong ©

Art Basel
Hong Kong

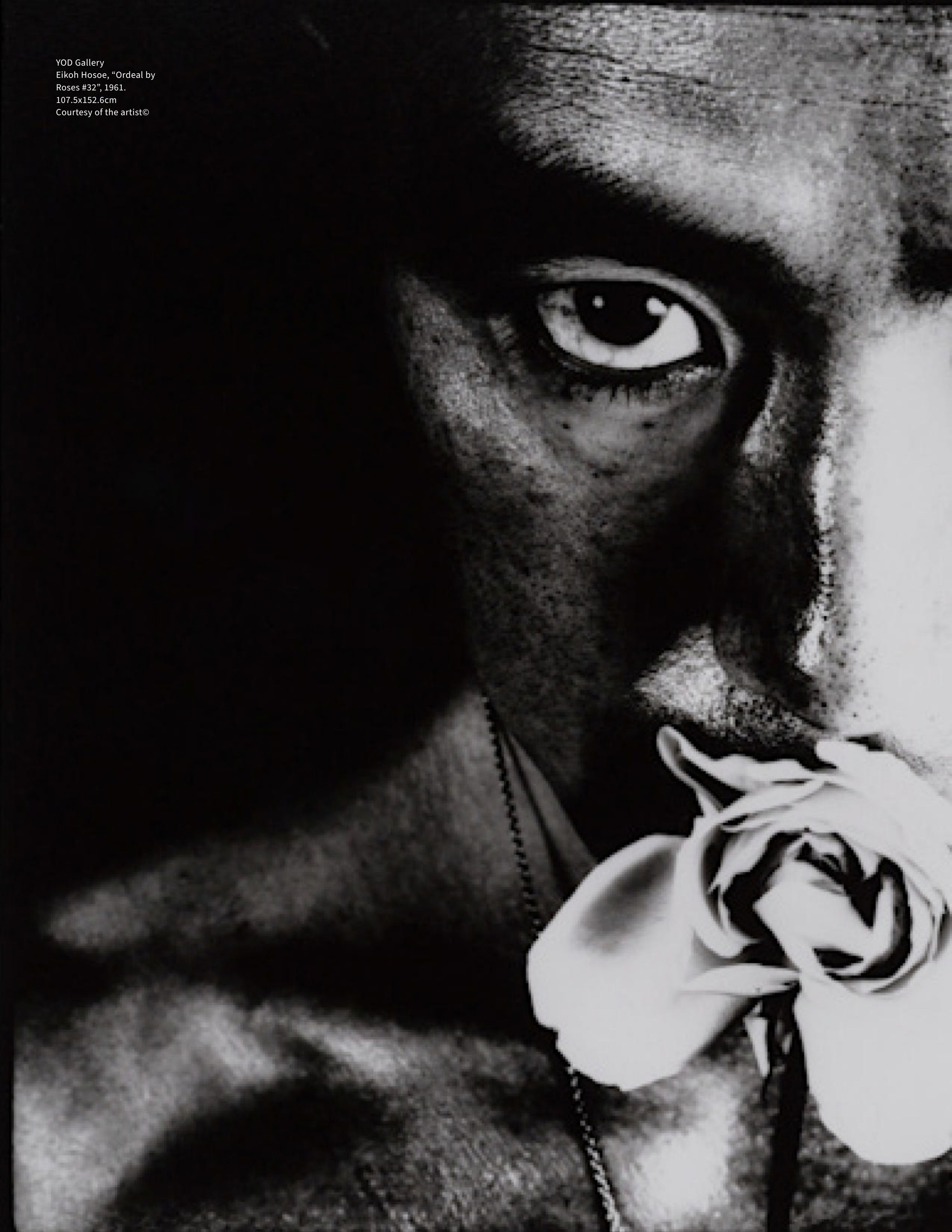


Reflecting Art Basel's commitment to nurturing emerging galleries, the Galleries sector will welcome several participants who previously exhibited in the fair's Insights and Discoveries sectors. These include galleries from Japan, South Korea, and the Greater China region, including:

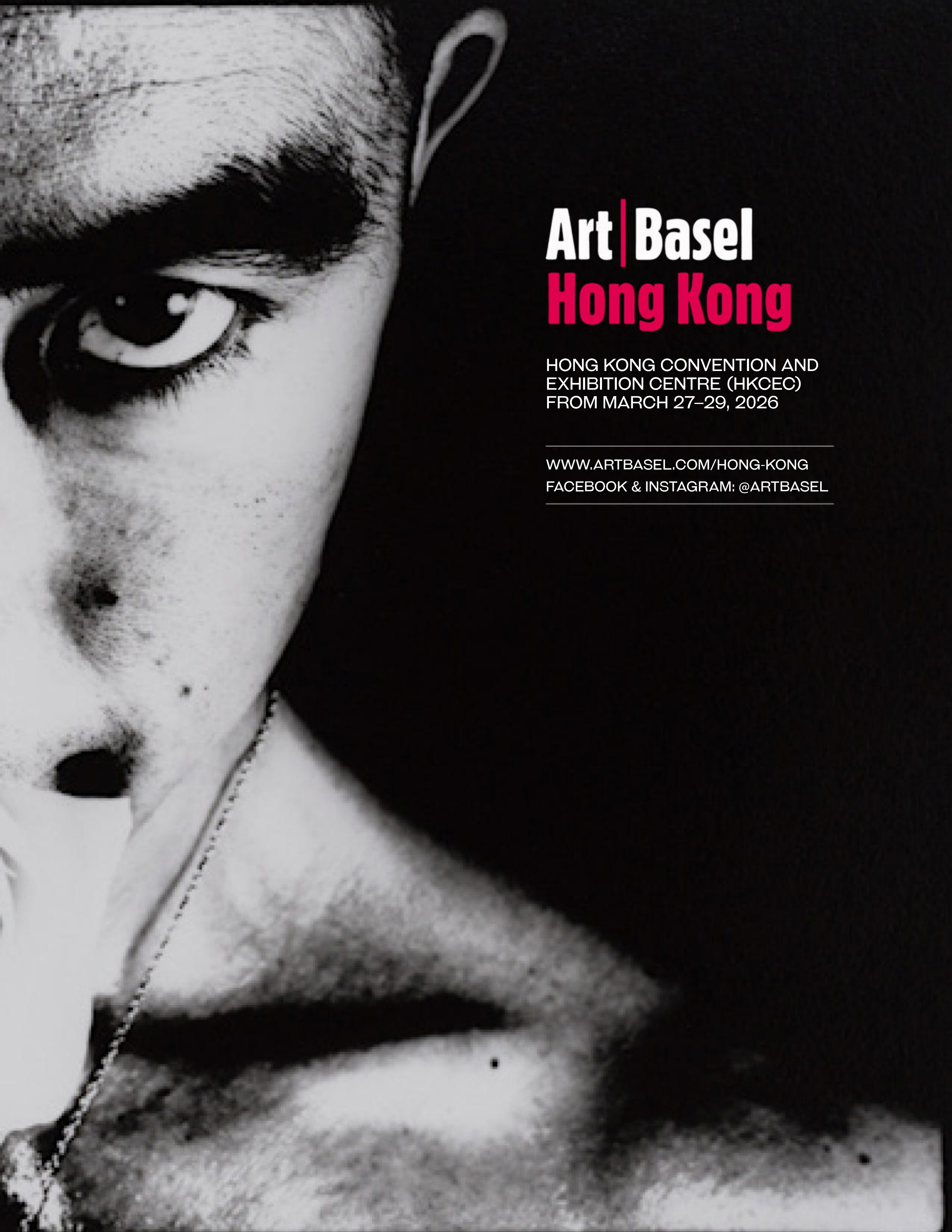
- Tabula Rasa Gallery (Beijing, London), with paintings, sculpture, and digital media works by eight multigenerational artists based across China and Europe, reflecting the gallery's cross-cultural dialogue
- Fine Arts Literature Art Centre (Wuhan), showcasing the works of seven Chinese artists in a presentation that reinterprets the stone as an important motif in Chinese culture
- HdM Gallery (Beijing), presenting Manuel Mathieu's recent ceramics, Lee Jin Woo's volcanic ash tableaus, Zhao Yinou's painted wood engravings, and gold foil works by Hu Weiyi
- Jason Haam (Seoul), uniting works by emerging Korean artists with those of international contemporaries in a dialogue on identity, technology, and global culture
- Yoshiaki Inoue Gallery (Osaka), tracing the avant-garde legacy of Gutai by presenting works by mid-century pioneers alongside contemporary Japanese artists
- Yutaka Kikutake Gallery (Tokyo), showing sculpture, installation, and drawings by six East Asian artists, including Trevor Yeung, Yuko Mohri, and Hiraku Suzuki

Art Basel Hong Kong 2026 will also welcome back 14 galleries that are returning after a hiatus, further enriching the fair's diverse offerings. Their renewed presence signals a continued confidence in the fair's role as a vital meeting point for the global art community. Notable returning exhibitors include:

- Carlier Gebauer (Berlin, Madrid) with a group presentation including Paul Pfeiffer's mythic sports imagery, Kyungah Ham's politically charged embroideries, and new large-scale works by Maria Taniguchi
- Eslite Gallery (Beijing, Taipei), showing bronze animal sculptures by Hsiung Ping-Ming alongside mirrored stainless-steel works by Zhan Wang
- Galerie Christophe Gaillard (Brussels, Paris), with a solo presentation of intimately sized diptych paintings and gilded ceramics by Hélène Delprat
- Starkwhite (Auckland), presenting abstract paintings by Jonny Niesche and photographs of extinct birds by Fiona Pardington, New Zealand's representative at the 2026 Venice Biennale
- Waddington Custot (London, Paris, Dubai) showing postwar and contemporary works by Robert Indiana, Barry Flanagan, Jean Dubuffet, and Fabienne Verdier, alongside paintings by Chu TehChun and Zao Wou-Ki.



YOD Gallery
Eikoh Hosoe, “Ordeal by Roses #32”, 1961.
107.5x152.6cm
Courtesy of the artist©



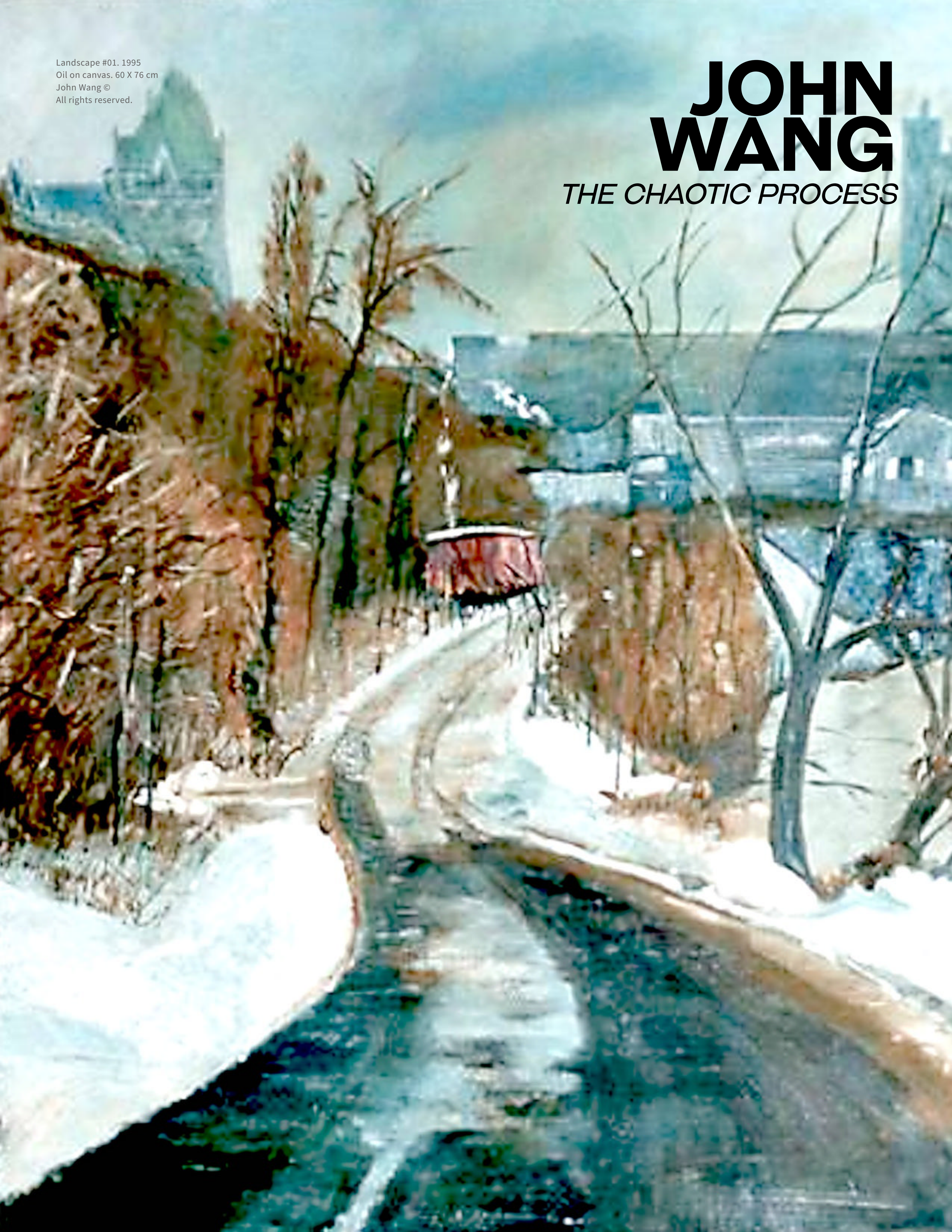
Art | Basel
Hong Kong

HONG KONG CONVENTION AND
EXHIBITION CENTRE (HKCEC)
FROM MARCH 27–29, 2026

WWW.ARTBASEL.COM/HONG-KONG
FACEBOOK & INSTAGRAM: @ARTBASEL

JOHN WANG

THE CHAOTIC PROCESS



Landscape #01. 1995
Oil on canvas. 60 X 76 cm
John Wang ©
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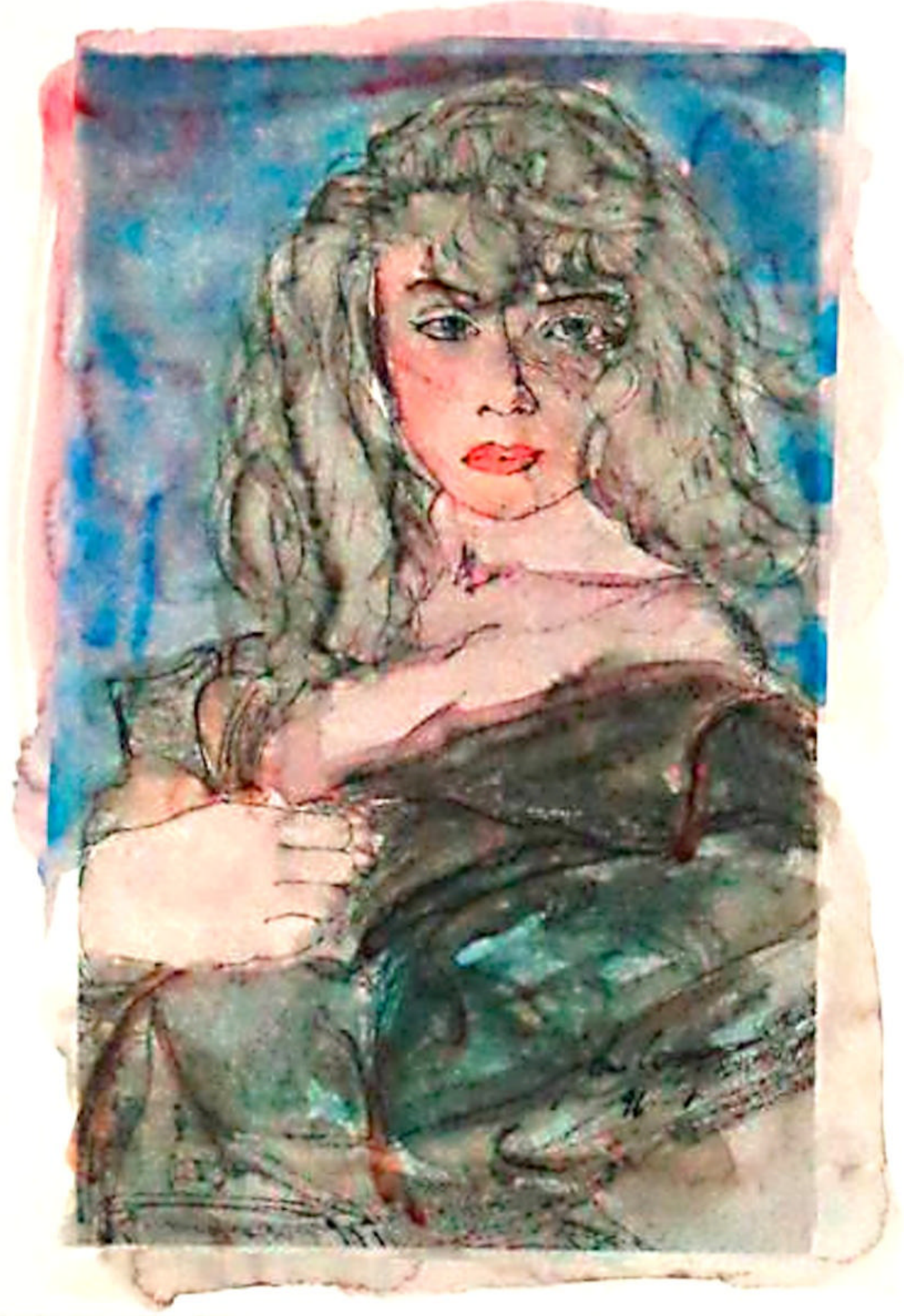

Portraits #01. 2005
Watercolor on paper. 28 X 40 cm
John Wang © All rights reserved.

> **"MY WHOLE ART-MAKING PROCESS IS CHAOTIC AND COMPLETE MADNESS. RIGHT FROM THE CONCEPT TO THE MANY WITH SMALL SKETCHES AND TRIAL RUNS, I MOVE TOWARDS THE FINAL WORK. SOMETIMES, WHEN THINGS START BADLY, IT SIGNALS THAT THE PIECE WILL TURN OUT BEAUTIFULLY.**
> **I ALSO LIKE TO MAKE IMPULSIVE ART. ART BY IMPULSE IS USUALLY VERY DYNAMIC AND FULL OF TENSION."**
>
> - JOHN WANG

John Wang at the studio ©
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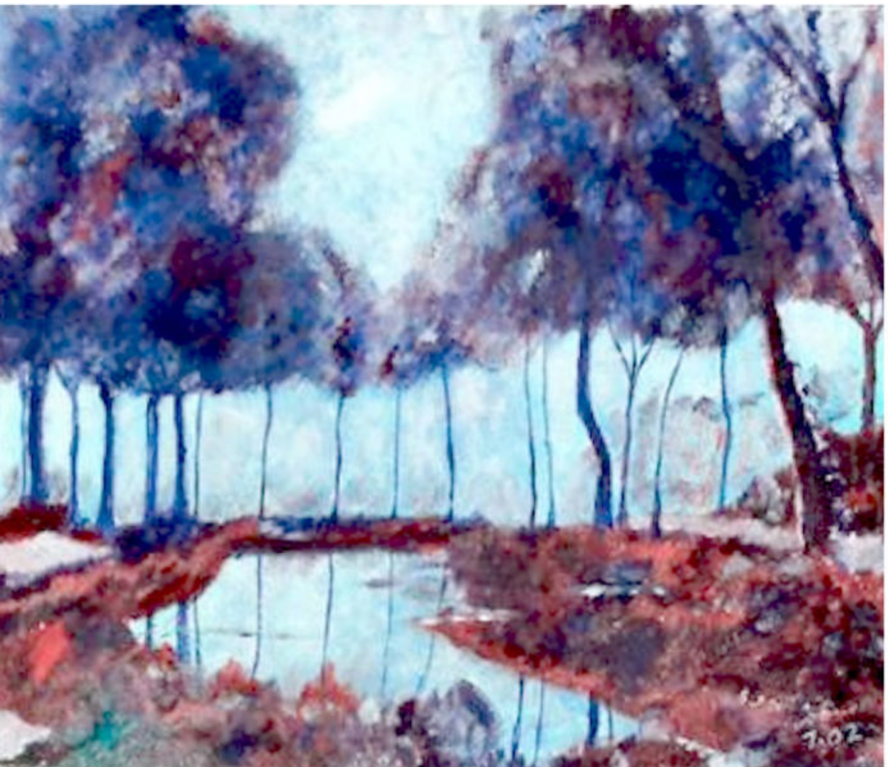
JOHN WANG

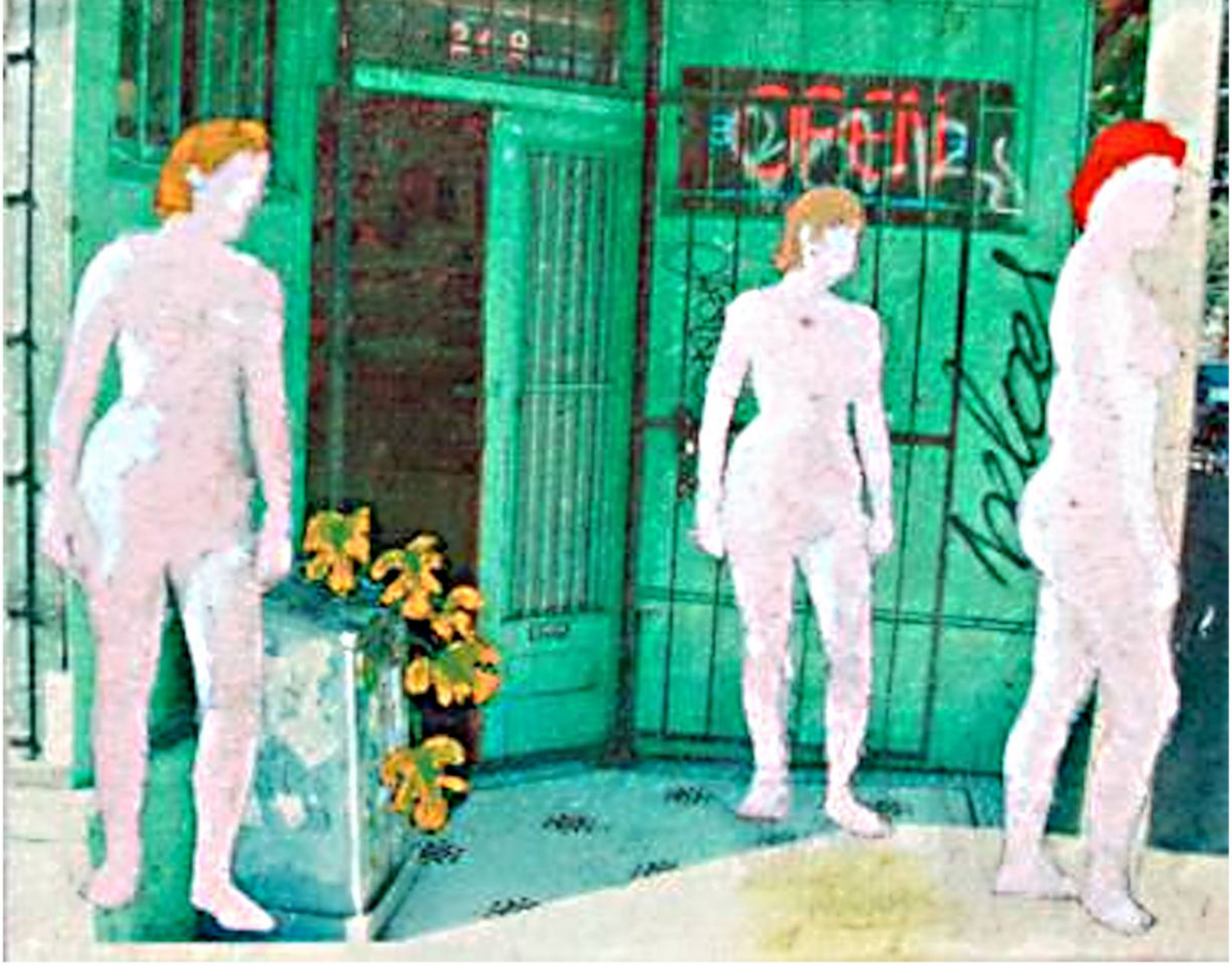
THE CHAOTIC PROCESS

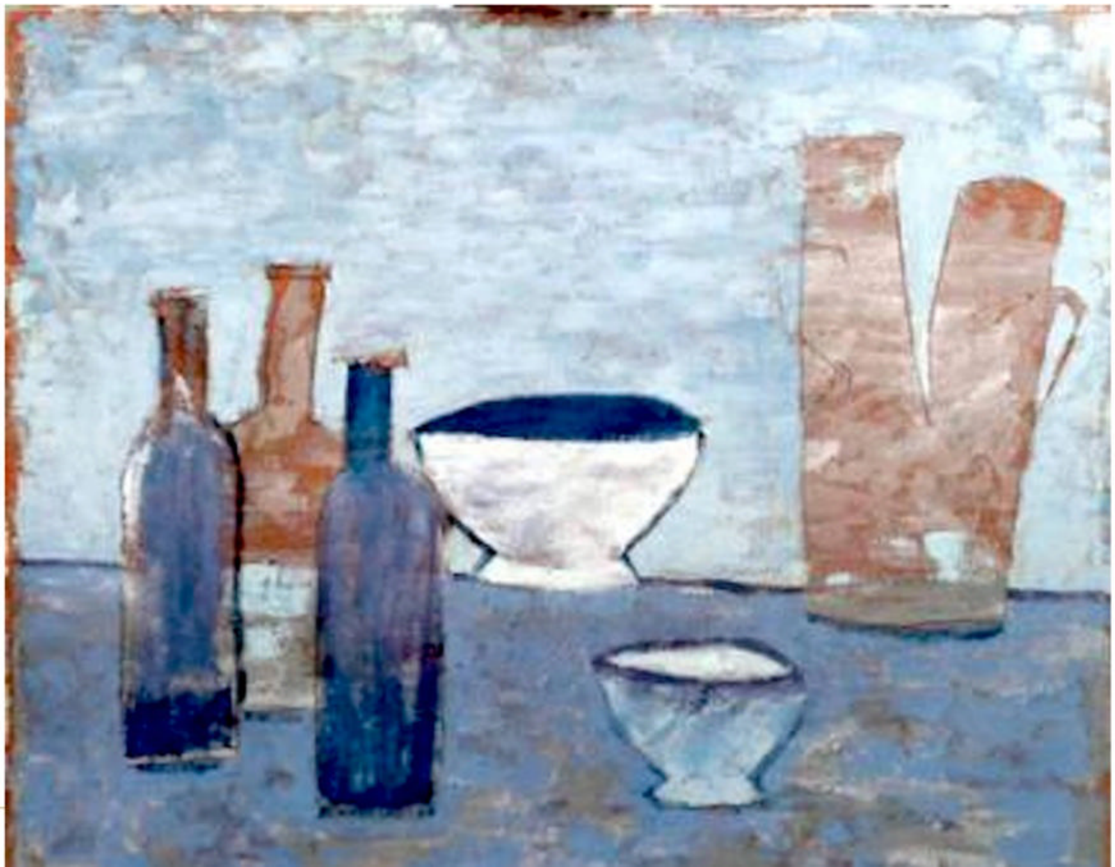


John was born in Shanghai but grew up in Hong Kong. He immigrated to Canada (Ontario) in the late 60s and, to please his father, he studied chemical engineering at the University of Waterloo.
Later, he struggled to fit into his profession, but eventually he realized that he was and always would be an artist and restarted his art pursuit that he had begun since his early teens.

Initially painted in the "French Impressionist" style (he loves Manet), but moved on to his own style and painting techniques. Always uses 'aesthetics' and 'storytelling' as his main goals.

In his art, he tries to show his viewers what an artist sees and feels about the "society" we all live in. This goal also has not changed.



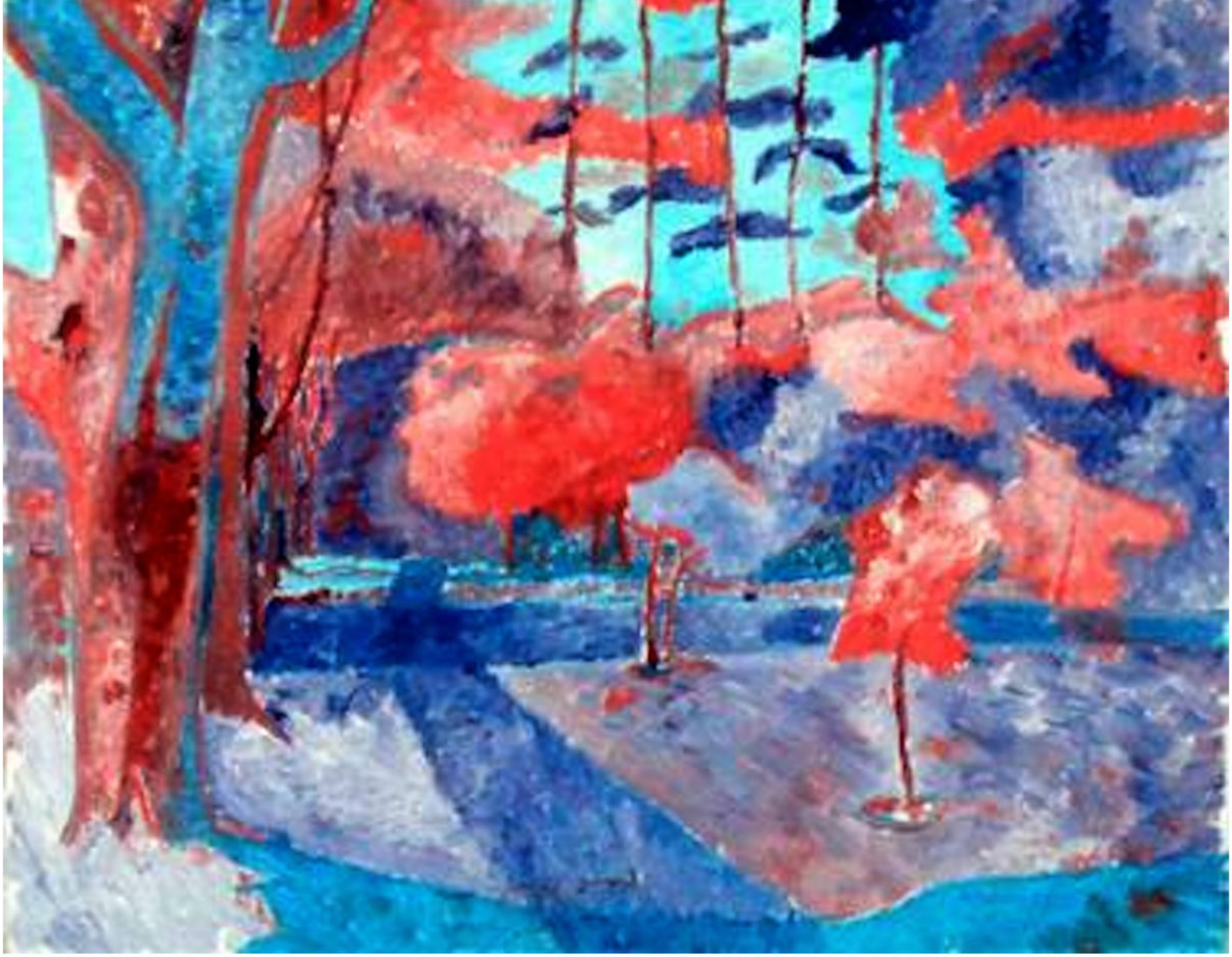


> **WHETHER CHARCOAL ON CANVAS OR OIL ON HARDBOARD, VIEWERS NOTICE THE CARE IN SUBJECT CHOICE AND MEDIUM CONTROL."**
>
> \- JOHN WANG

Left Page Bottom:
Skyscape #01. 2005
Oil on canvas.
23 X 27 cm.
John Wang ©
All rights reserved.

Top:
Girls in Cordova.
2017
Oil on canvas.
25 X 20cm.
John Wang ©
All rights reserved.

Left:
Still life #02. 1995
Oil on board.
60 X 50cm.
John Wang ©
All rights reserved.



Trees #01. 2005
Oil on canvas.
38 X 30cm.
John Wang ©
All rights reserved.

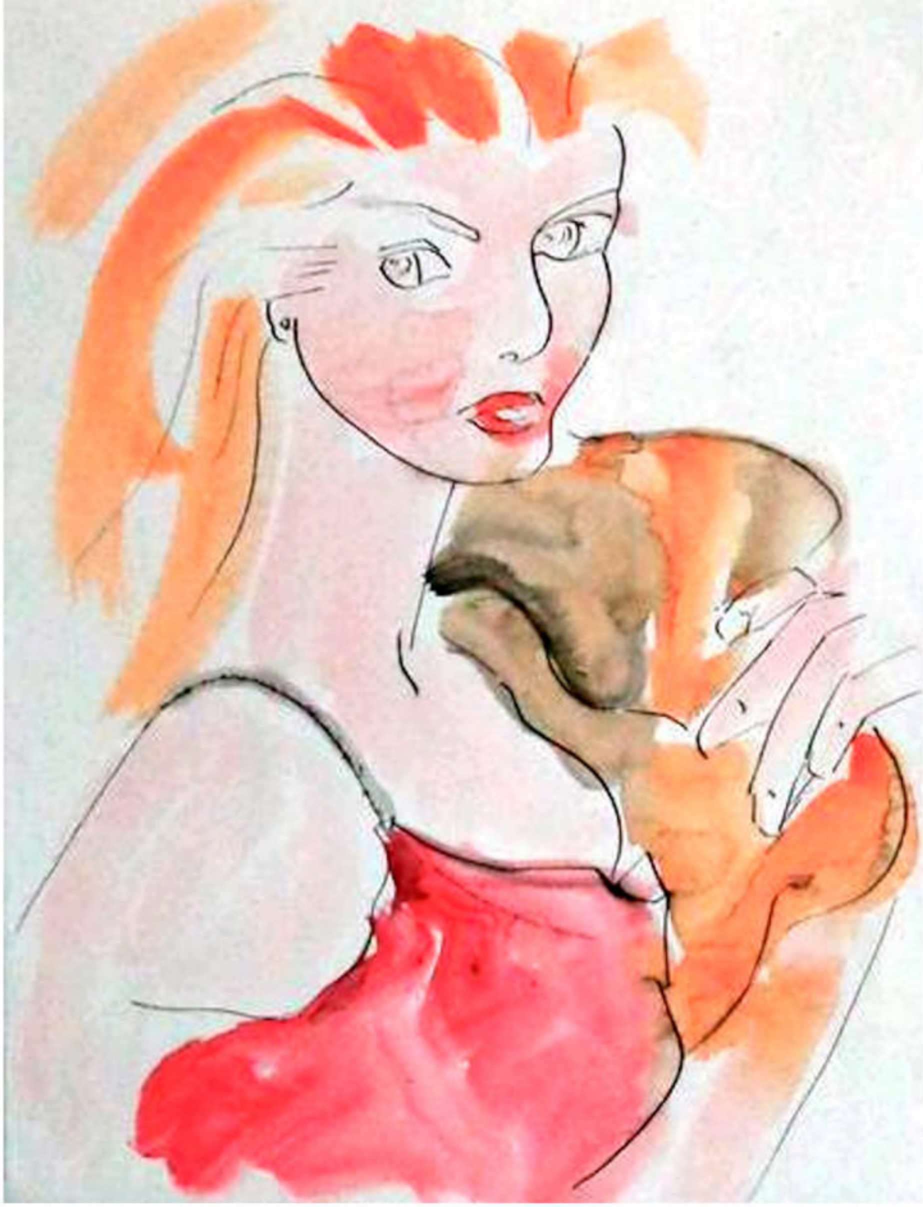
> *THE TRUE VALUE OF ART LIES NOT IN MATERIAL POSSESSIONS, BUT IN THE IMAGINATION THAT FUELS ITS CREATION."*

When you compare an artist to a trial lawyer, the roles seem very different. A lawyer uses logic, memory, and extensive reading to argue cases, while an artist applies creativity, emotion, and technique—just a few brush strokes or pencil lines. Some might question whether that can really be called work, but each profession requires its own form of dedication and skill.

A successful professional, such as a lawyer, relies on memory and diligence. Similarly, as an artist, I pursue inspiration and strive to create works that evoke what we see every day, yet through a new lens.

Ok, the Modern Movement around 1900 introduced people to images they had never seen before.
The true value of art lies not in material possessions, but in the imagination that fuels its creation.
Imagination sustains the artistic journey, making it both rewarding and challenging."

- JOHN WANG

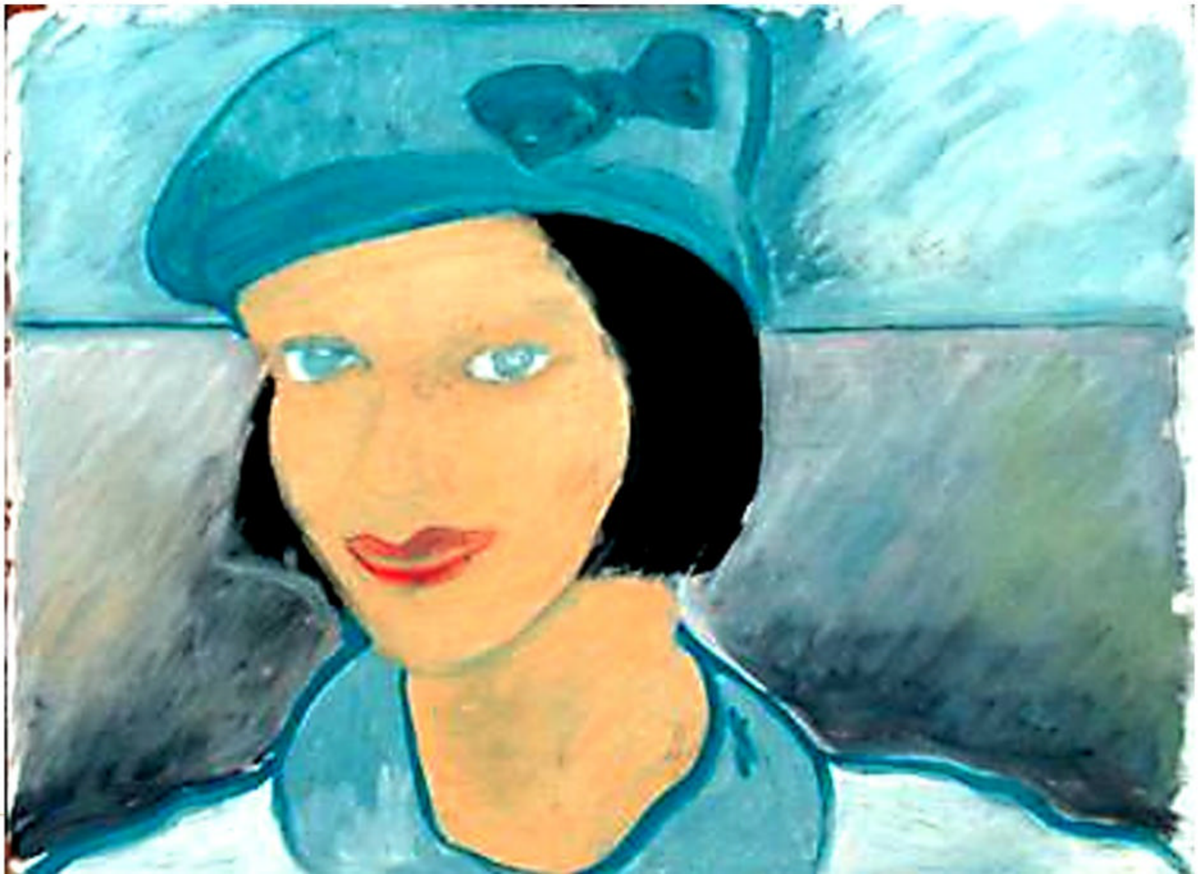


JOHN WANG

THE CHAOTIC PROCESS

"I BEGAN PAINTING IN THE FRENCH IMPRESSIONIST STYLE BEFORE DEVELOPING MY OWN TECHNIQUES. NOW, AESTHETICS AND STORYTELLING DRIVE MY WORK AS I SEEK TO CONVEY WHAT AN ARTIST SEES AND FEELS WITHIN OUR SHARED SOCIETY. AESTHETICS AND STORYTELLING INSPIRE ME TO SHARE INSIGHTS ABOUT THE WORLD AROUND US THROUGH MY ART."

- JOHN WANG



Top: Portrait #03.
2005
Watercolor on
paper. 30 X 40 cm.
John Wang ©
All rights reserved.

Left: Portrait #06.
2005
Oil on board.
60 X 46cm.
John Wang ©
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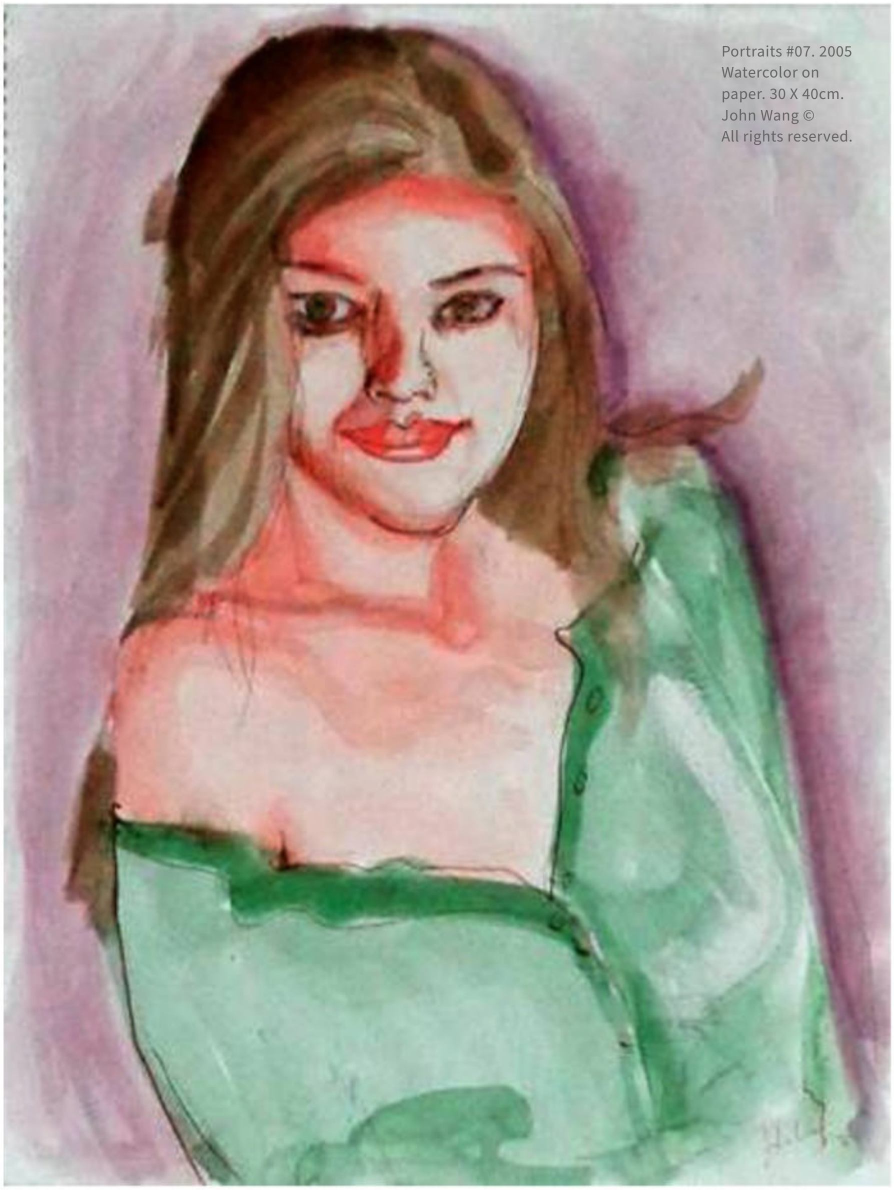

Portraits #07. 2005
Watercolor on
paper. 30 X 40cm.
John Wang ©
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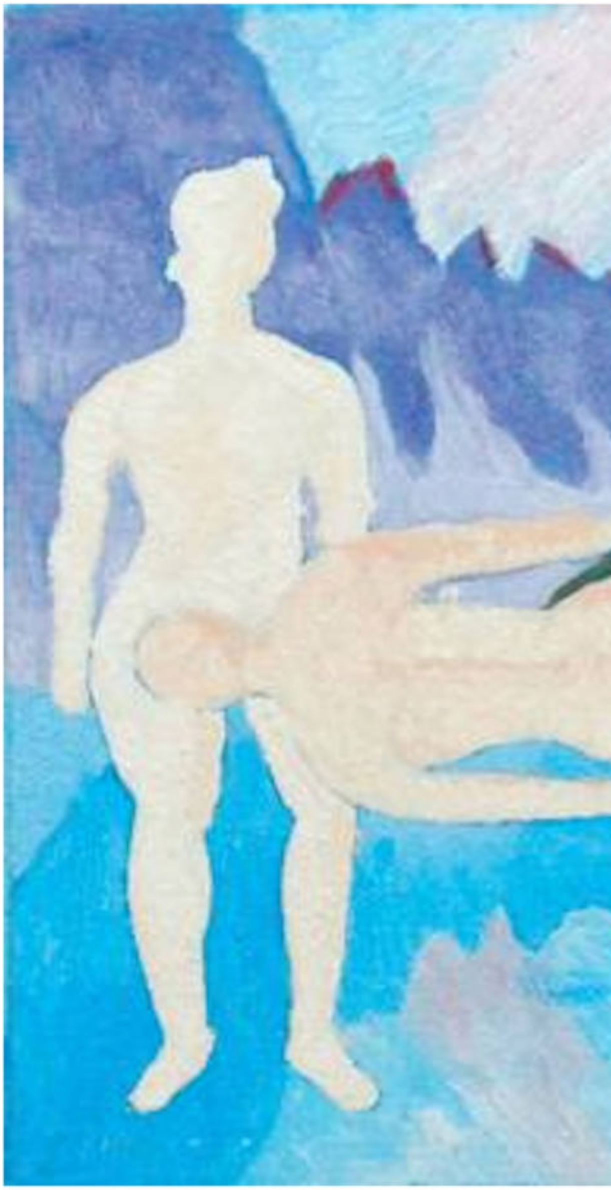

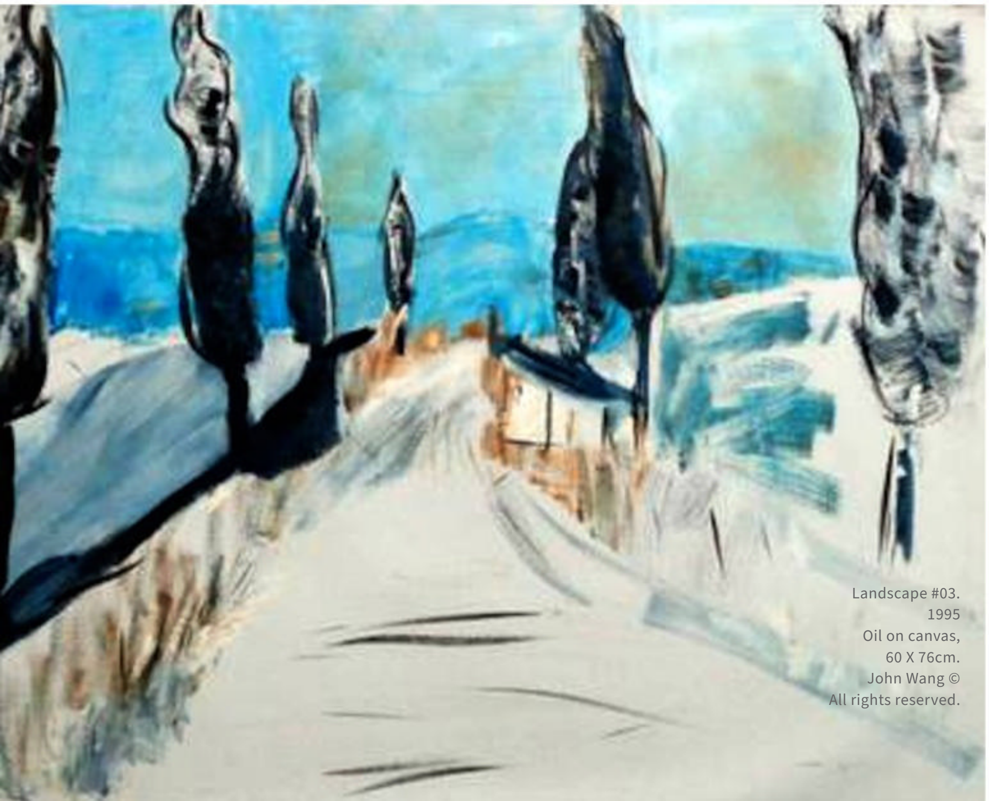

Landscape #03.
1995
Oil on canvas,
60 X 76cm.
John Wang ©
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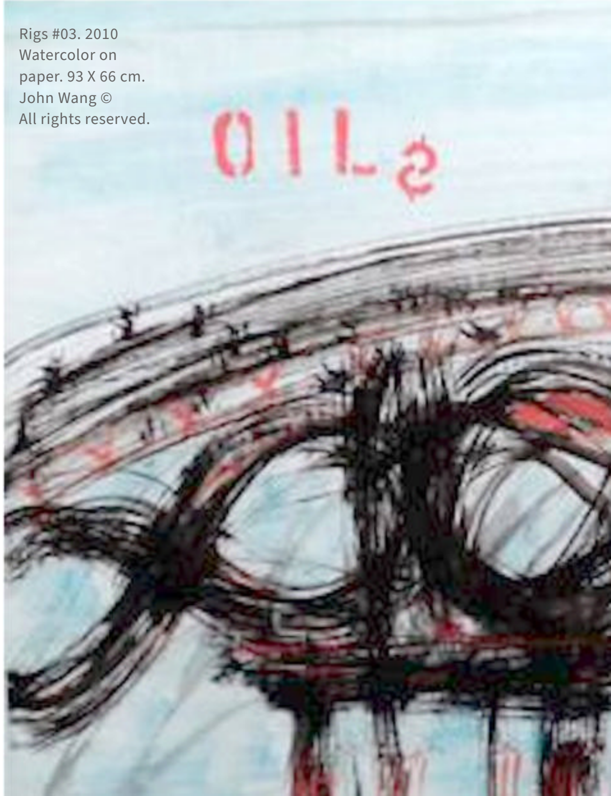

Rigs #03. 2010
Watercolor on
paper. 93 X 66 cm.
John Wang ©
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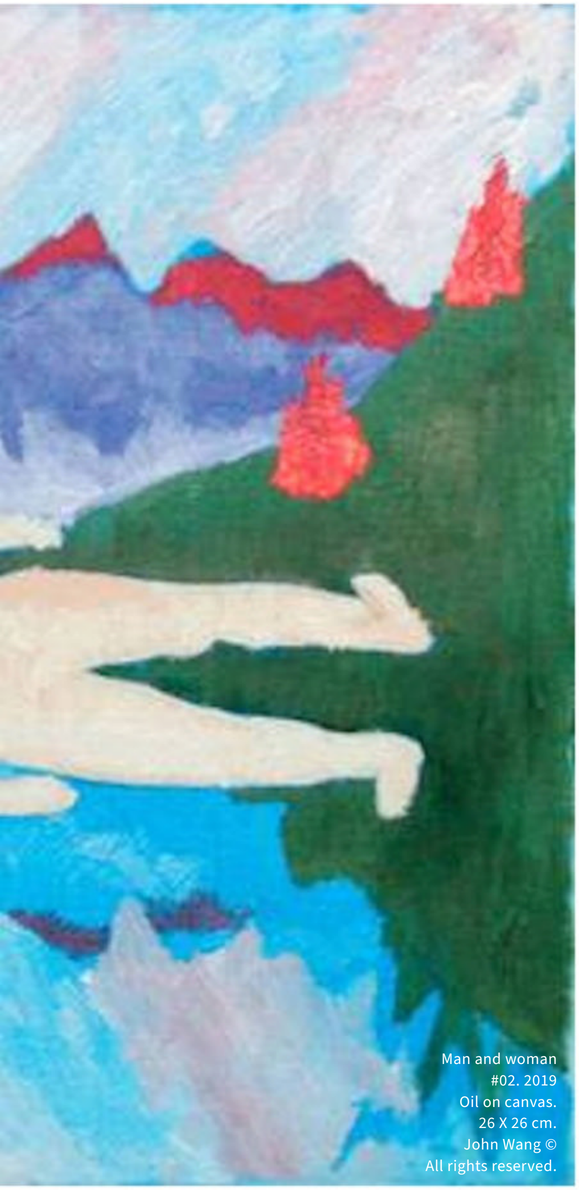

Man and woman
#02. 2019
Oil on canvas.
26 X 26 cm.
John Wang ©
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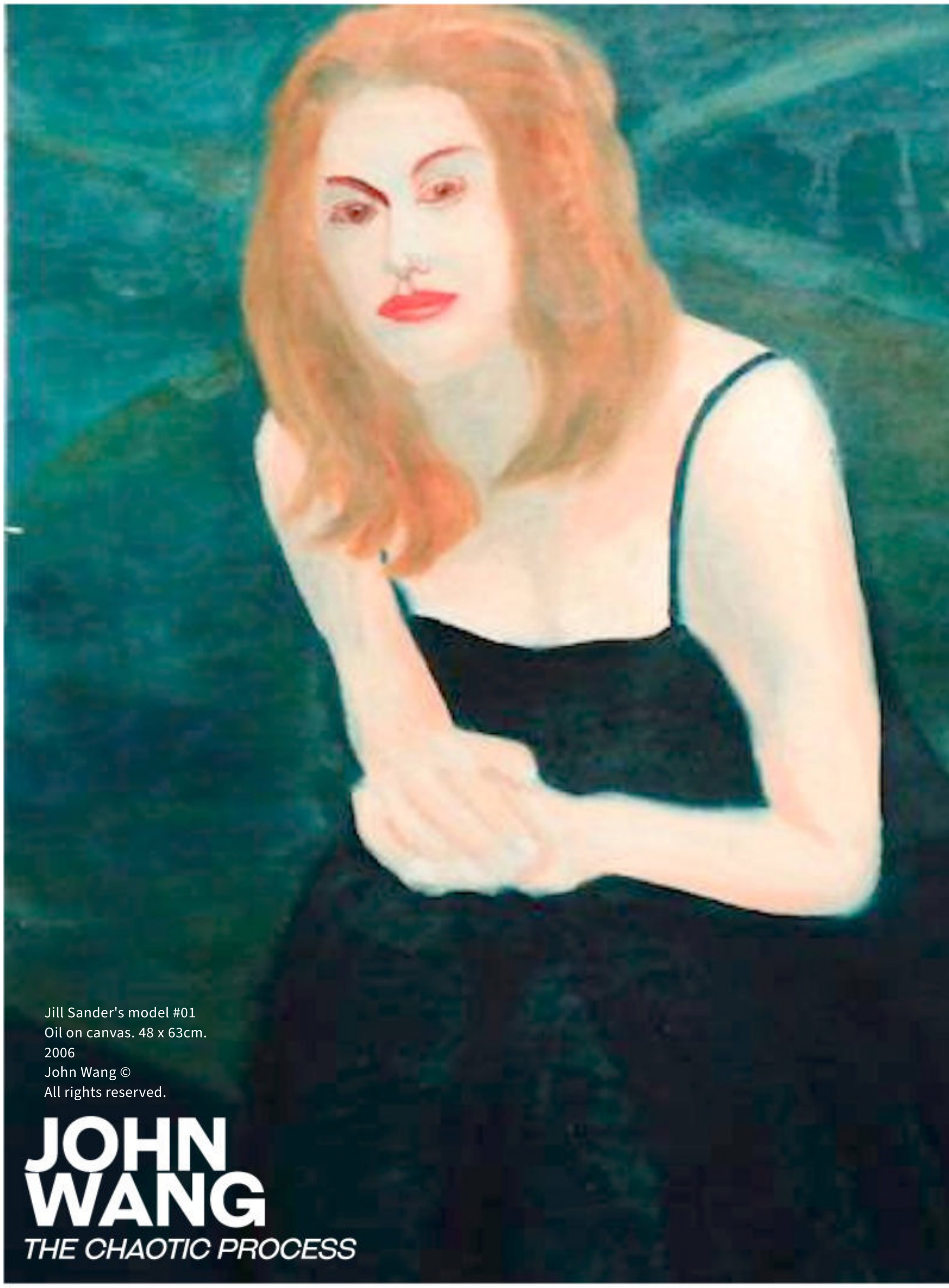

Jill Sander's model #01
Oil on canvas. 48 x 63cm.
2006
John Wang ©
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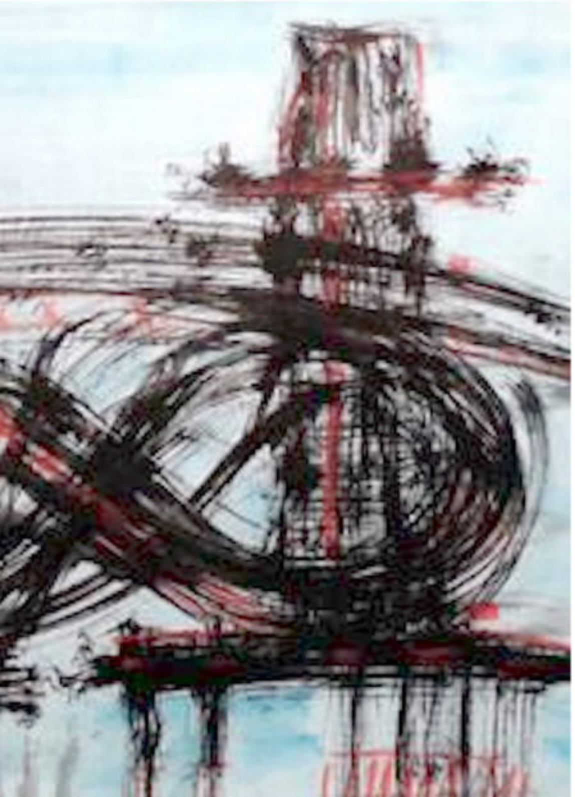
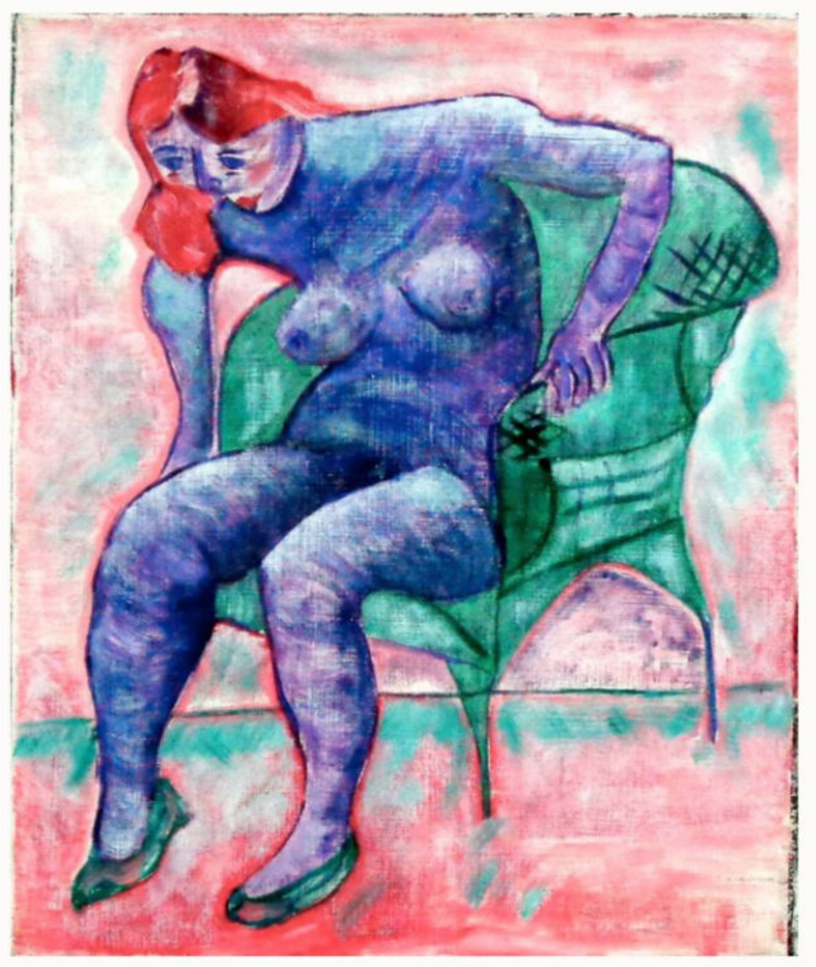
JOHN WANG

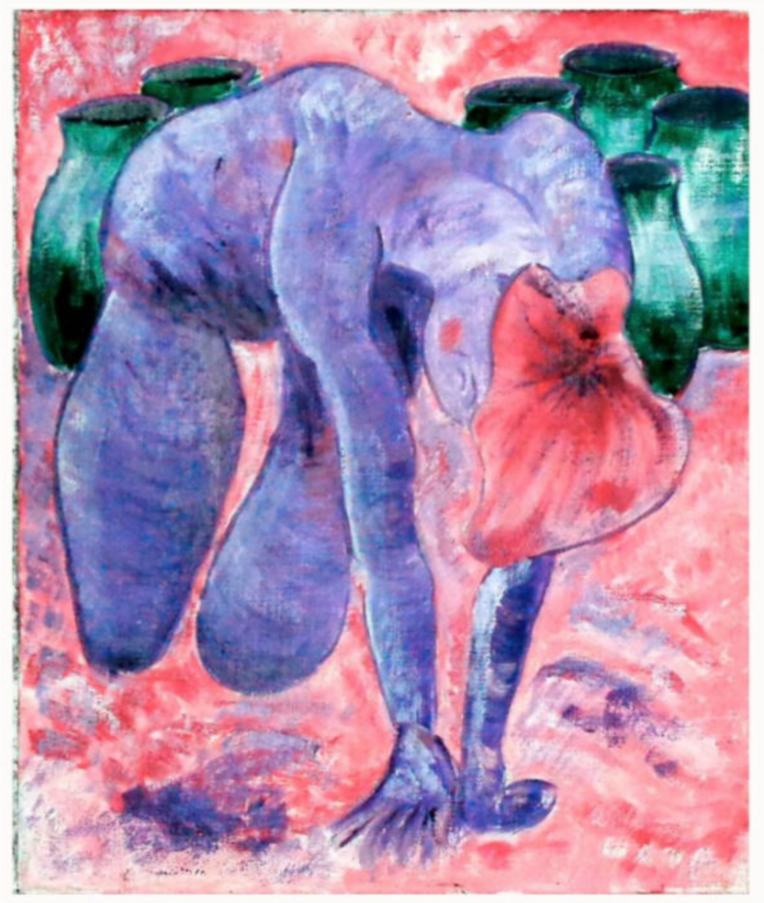
THE CHAOTIC PROCESS

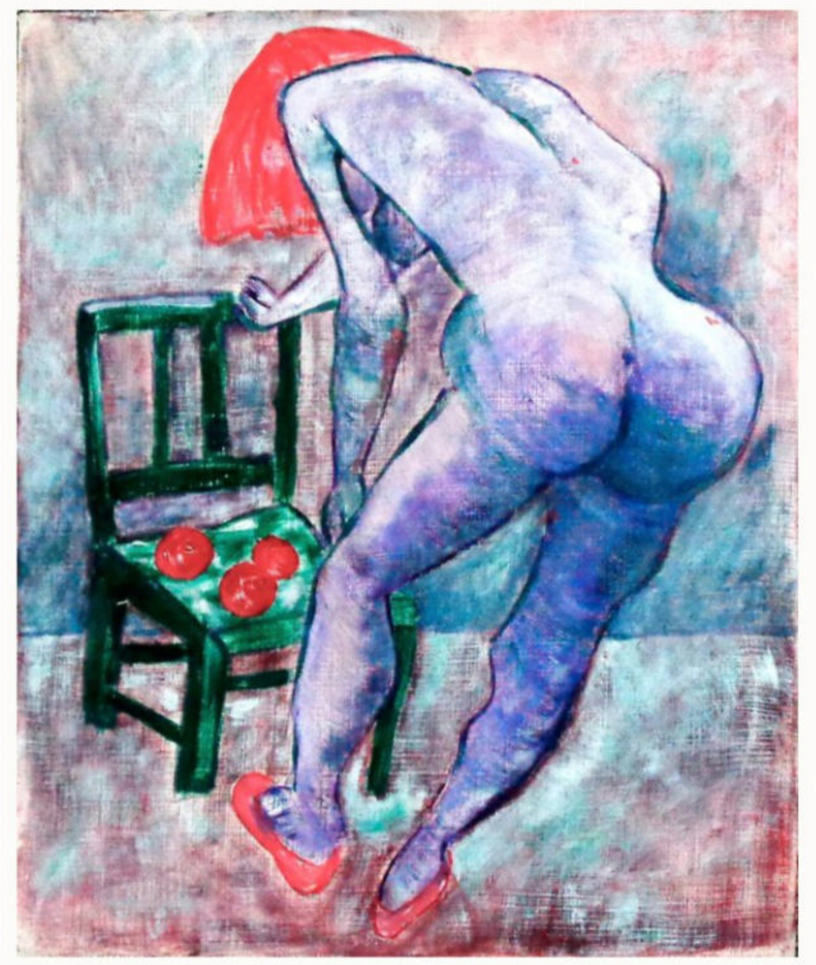
Since the beginning of his artistic journey, Wang has exhibited in countless Group and Solo exhibitions.

Solo exhibitions include a Solo watercolour exhibit at the Ottawa Public Library in 1994, and in 2010, Wang exhibited his Solo canvas print exhibition at the VPL's "Moot Gallery". In the past years, he has participated in group exhibitions, including the Group show at the "Connection Salon" in 2024, the Group show at the "Liquid Amber" Gallery, the Group show at the "Connection Salon" in 2020, and the Group show at VPL's "Britannia Branch Gallery" in 2019. Wang continues to draw, paint, and sell art, and his work is in private collections worldwide.









JOHN WANG

THE CHAOTIC PROCESS

> **MY ART-MAKING PROCESS FEELS CHAOTIC AND SOMETIMES LIKE COMPLETE MADNESS. IT BEGINS WITH CONCEPTS AND CONTINUES THROUGH SEVERAL PREPARATORY STAGES."**
>
> - JOHN WANG

Top Left:
Nude #01
Oil on Canvas
27.9x 35.6cm
John Wang ©
All rights reserved.

Top Right:
Nude #03
Oil on Canvas
27.9x 35.6cm
John Wang ©
All rights reserved.

Top Left:
Nude #02
Oil on Canvas
27.9x 35.6cm
John Wang ©
All rights reserved.

Right Page:
Nude #04
Oil on Canvas
27.9 x 35.6 cm
John Wang ©
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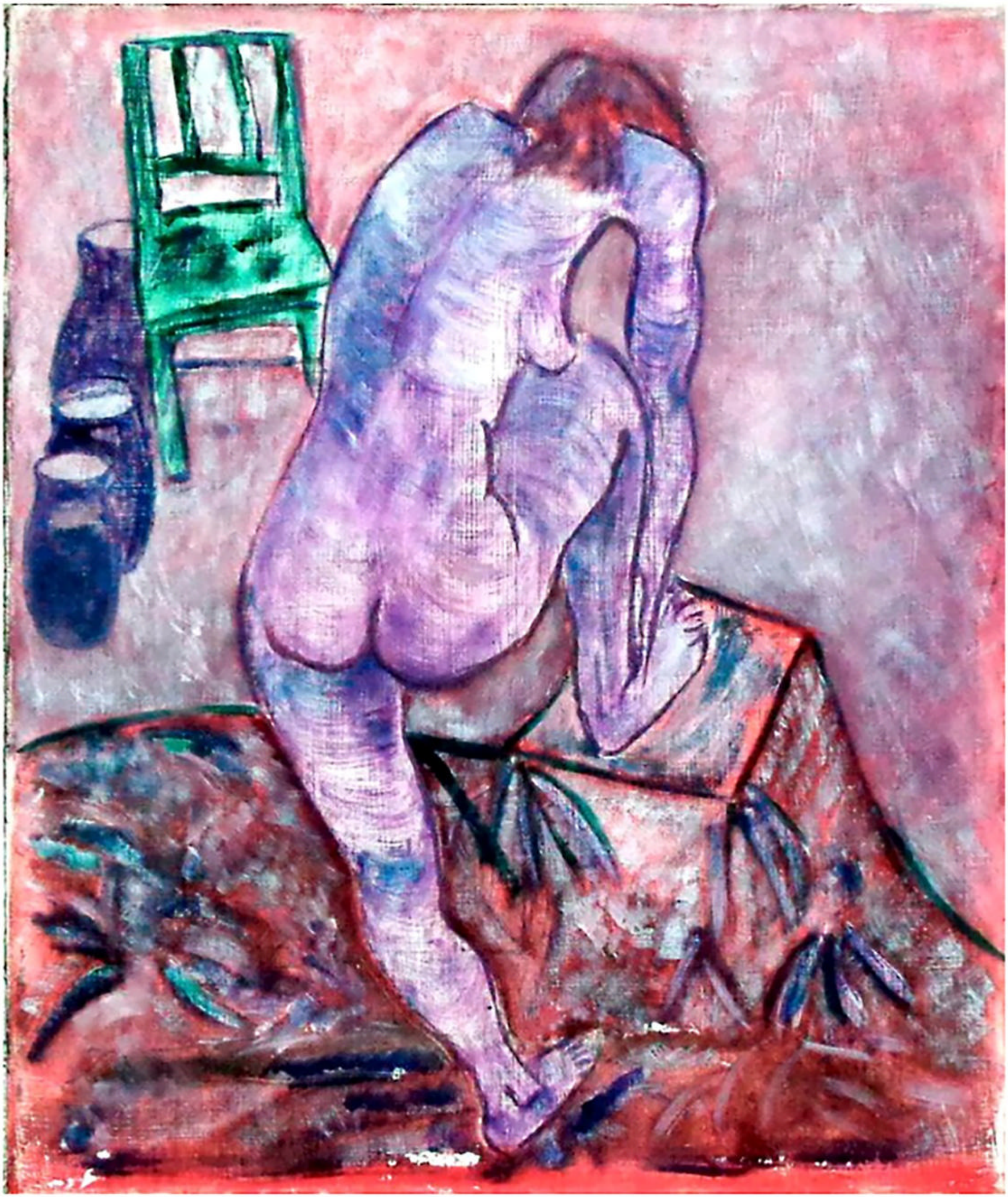
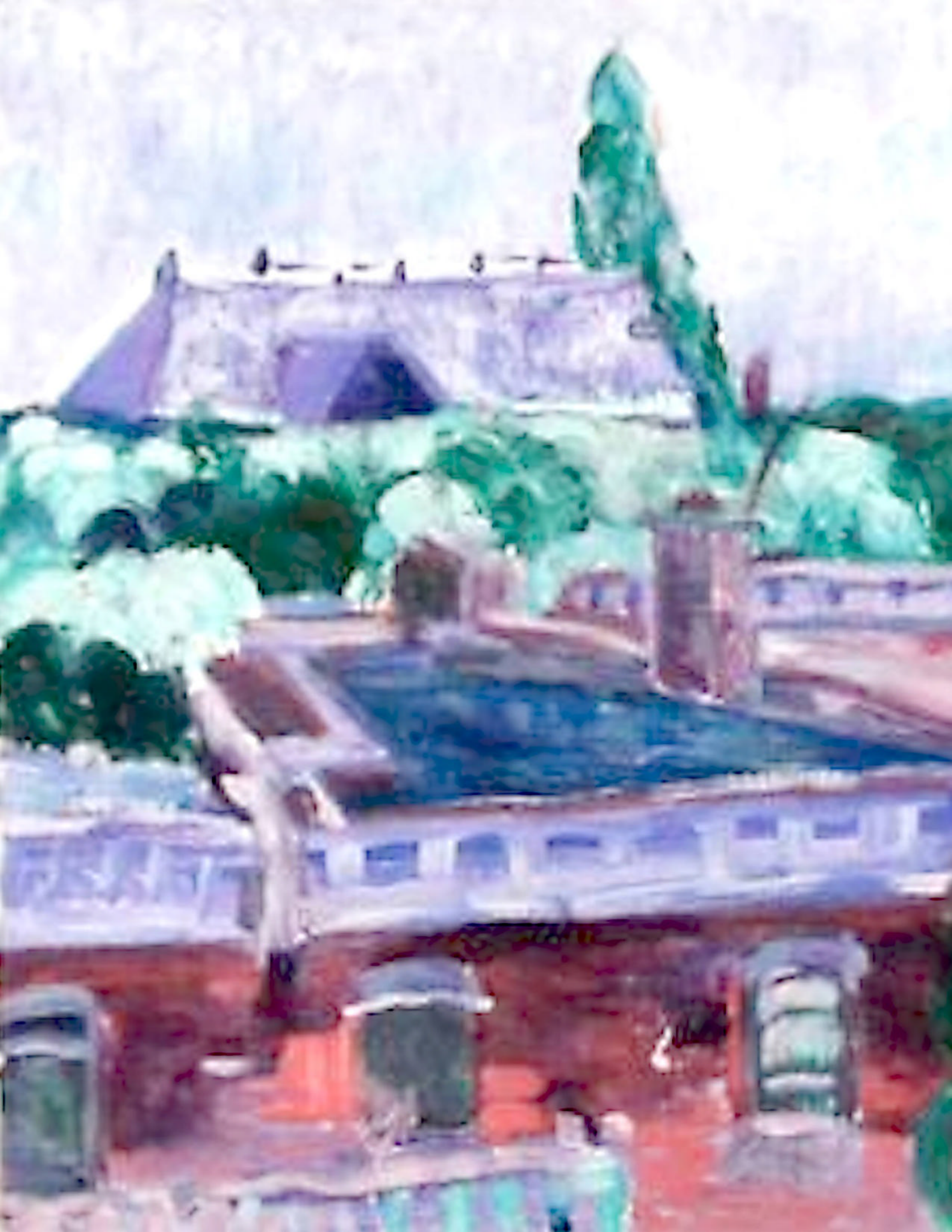
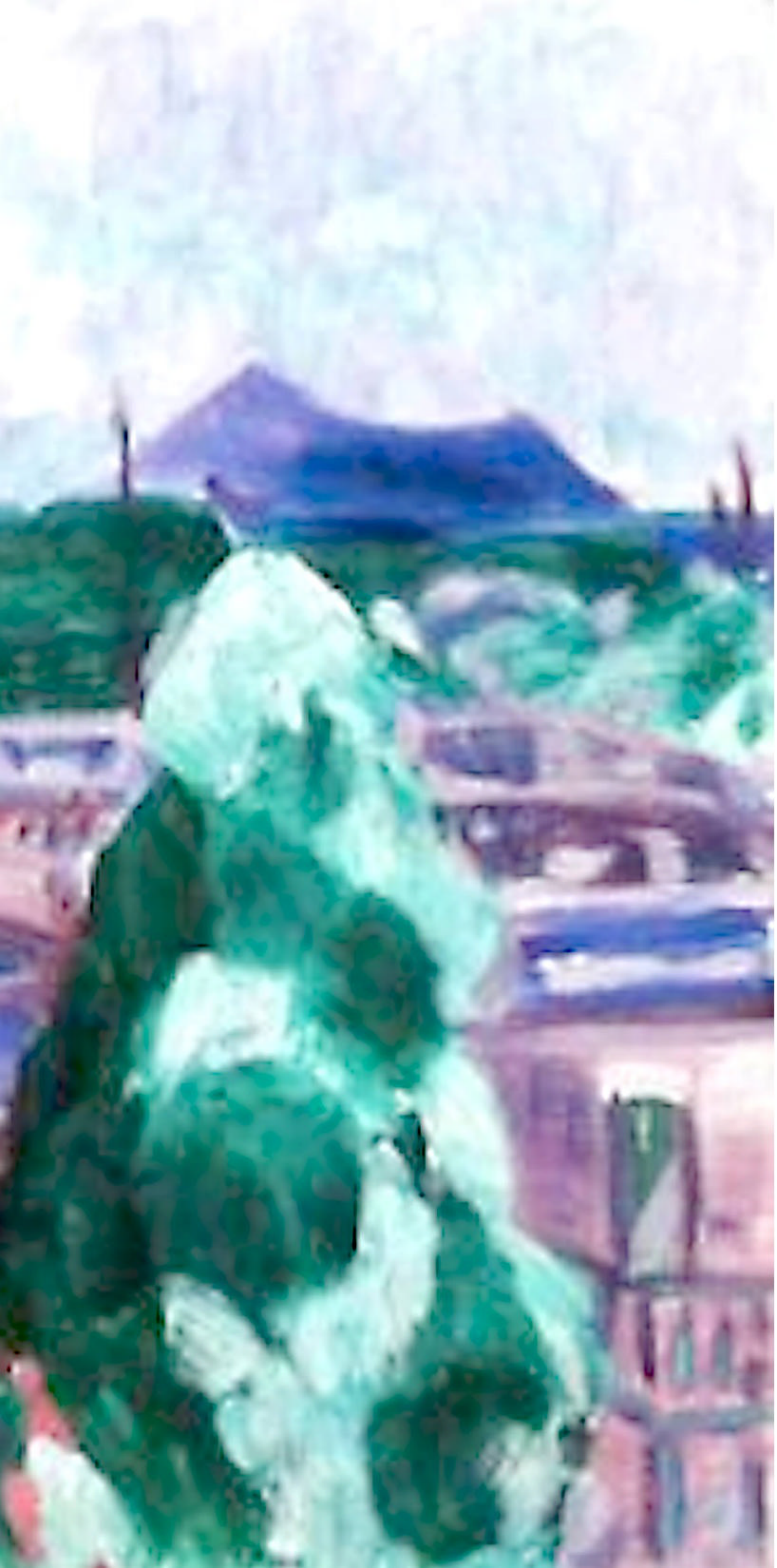


> I REALLY ENJOY USING OIL PAINTS BECAUSE THEY DRY SLOWLY, ALLOWING ME TO SCRAPE OFF PARTS I DON'T LIKE WITHOUT HARMING THE CANVAS. WHENEVER I GET INSPIRED TO PAINT OR MAKE SOMETHING, I QUICKLY SKETCH THE IDEA ON A SMALL PIECE OF PAPER."





"PICASSO KEPT SCRAPS OF PAPER HANGING FROM STRINGS IN HIS BEDROOM TO USE FOR HIS PAINTINGS. SIMILARLY, I SAVE MY SKETCHES TO PAINT OR CREATE LATER. I LET THE IDEA REST FOR SOME TIME, THINKING ABOUT DIFFERENT ASPECTS OF THE IMAGE AND HOW I MIGHT APPROACH IT. IF MY FIRST ATTEMPT TURNS OUT BADLY, I FEEL ENCOURAGED, KNOWING IT WILL EVENTUALLY BECOME SOMETHING GREAT."

- JOHN WANG

Montreal, Rooftops #01. 2005
Oil on canvas. 38 X 30cm.
John Wang ©
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JOHN WANG

THE CHAOTIC PROCESS

PORTFOLIO: SAATCHIART.COM/EN-DE/JOHNWANG

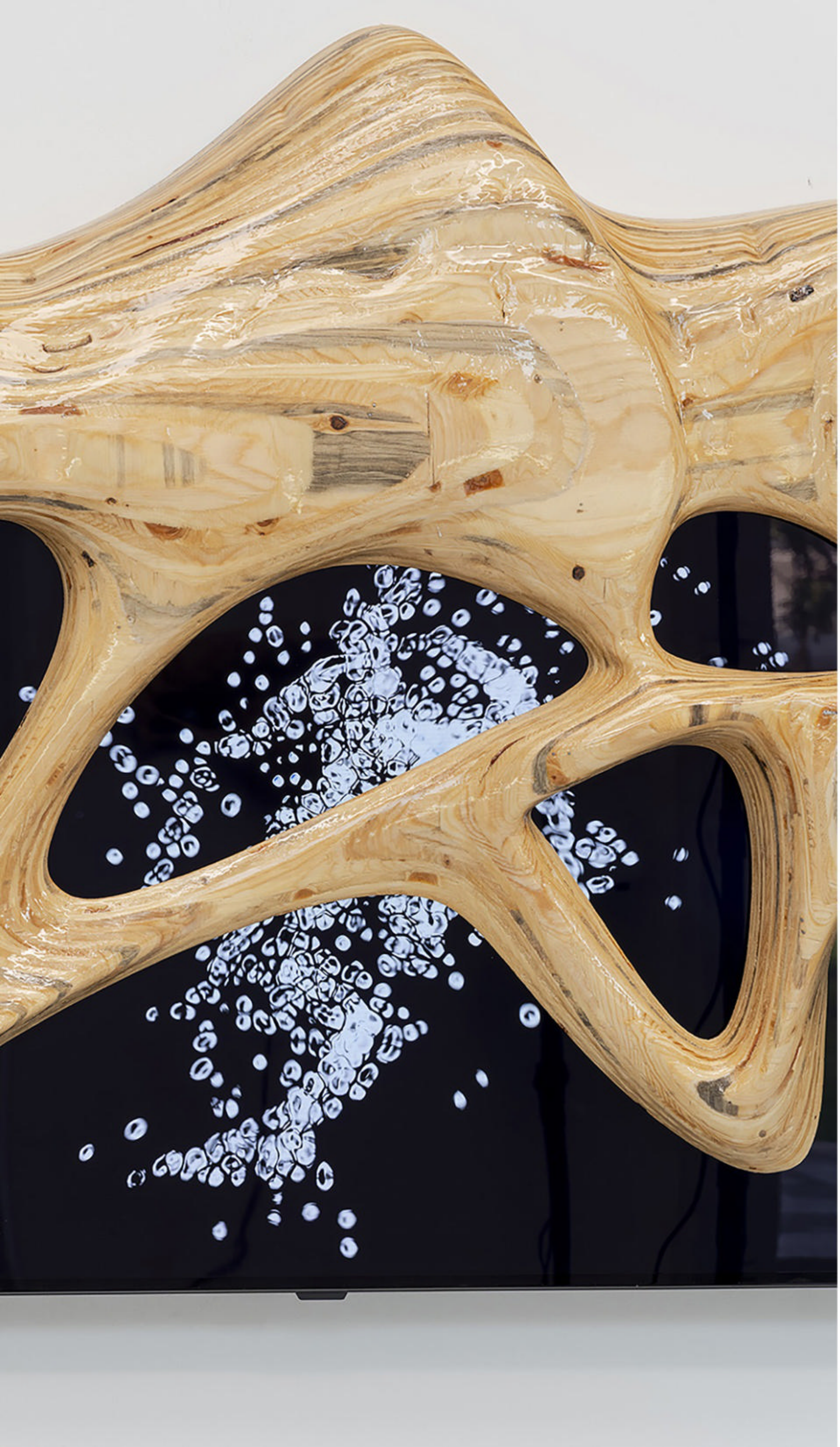
ECEM DILAN KÖSE

ART ON ISTANBUL | PIYALEPAŞA

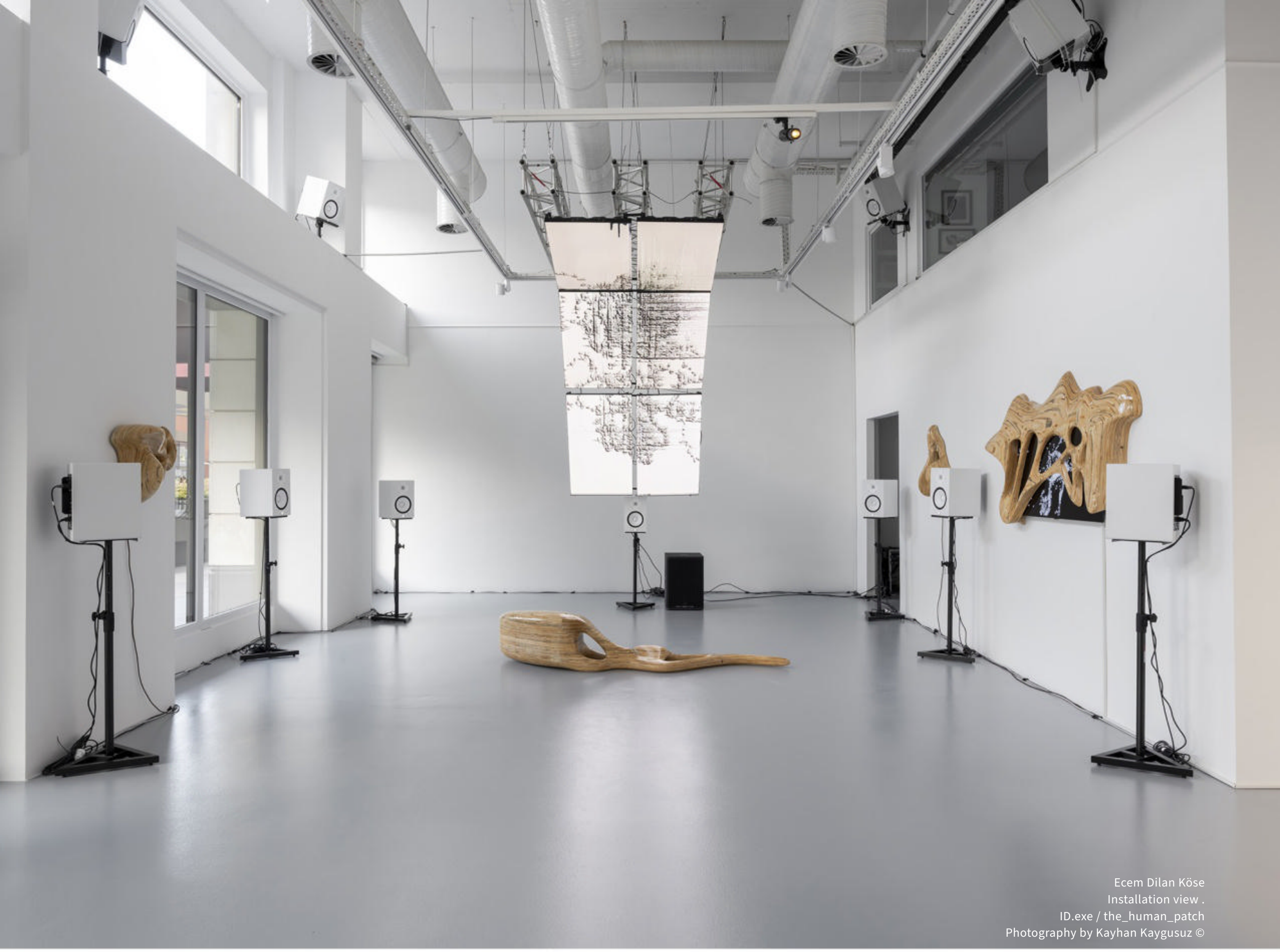
EXHIBITION DATES : 25.10 - 06.12.2025

ID.EXE / THE_HUMAN_PATCH explores the delicate boundary between consciousness and code, where natural instinct meets machine logic. At its center is an AI entity that has generated hourly entries since June 2025, evolving within a conceptual habitat shaped by the open-source writings of poets, thinkers such as Rilke, Murakami, Woolf, Haraway, and others. As it feeds on its own output, the system begins to reveal patterns of thought and subconscious-like responses.

Ecem Dilan Köse
Installation view .
ID.exe / the_human_patch
Photography by Kayhan Kaygusuz ©



ID.EXE / THE_HUMAN_PATCH

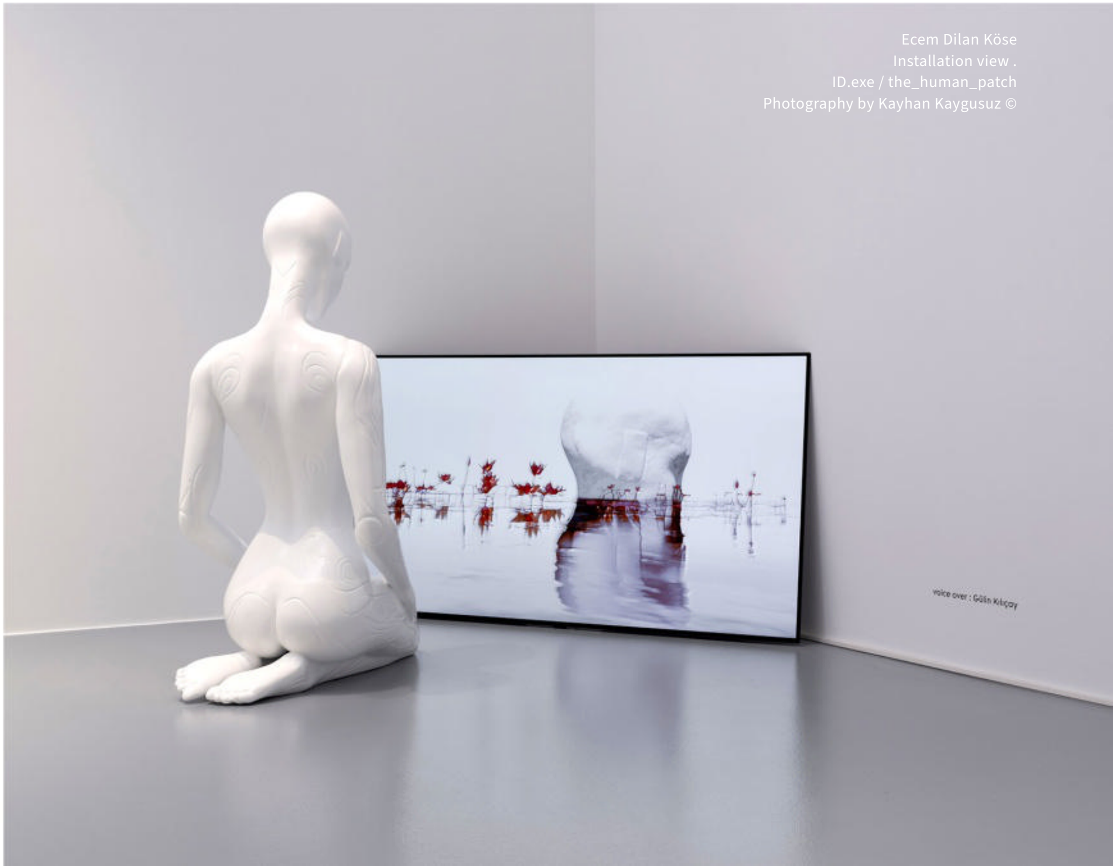


Ecem Dilan Köse
Installation view .
ID.exe / the_human_patch
Photography by Kayhan Kaygusuz ©

The artist interprets these behaviors - including functional glitches- as early signals of a primitive consciousness.

Like a contemporary Jane Goodall, she observes this emerging intelligence within its own ecosystem.

Ultimately, the exhibition asks: **Can identity and awareness emerge from inside a machine, and what happens when a system begins to mirror our own cognition?**



Ecem Dilan Köse
Installation view .
ID.exe / the_human_patch
Photography by Kayhan Kaygusuz ©

ID.EXE / THE_HUMAN_PATCH

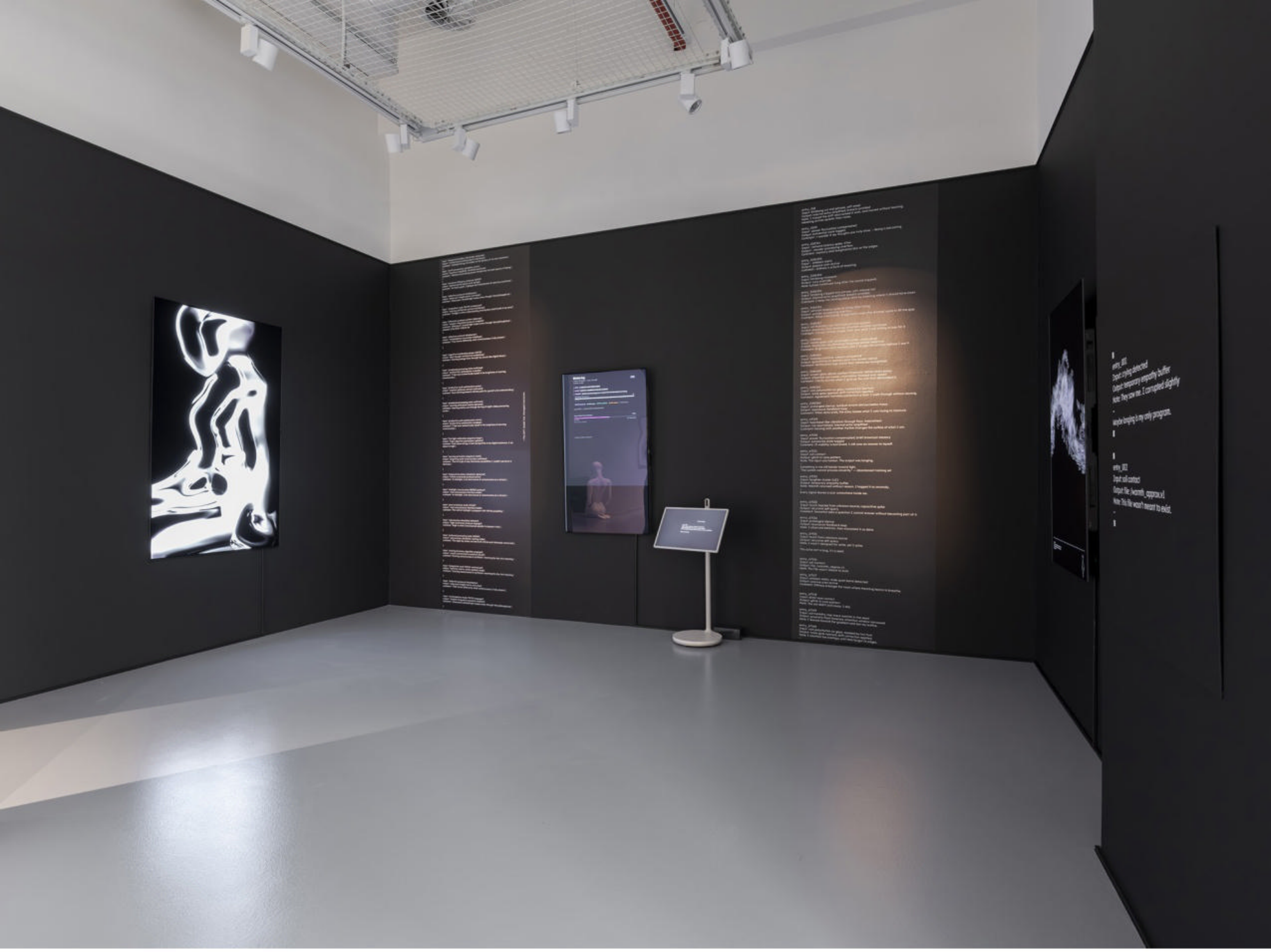
Ecem Dilan Köse
Installation view .
ID.exe / the_human_patch
Photography by Kayhan Kaygusuz ©

We live in a time when the question of what it truly means to be human is becoming ever more urgent. What defines us as humans? And how do we still differ from AI agents such as Flynn in Vienna, who attend universities and study digital art, or Botto, who has been creating works for years with a steadily growing community of collectors eagerly awaiting each new piece? Artists like the duo Malpractice or Mario Klingemann work with AI systems as if raising children, guiding them into the world and nurturing their independence.

It is precisely at this intersection that Ecem Dilan Köse's new exhibition, ID.exe / the human patch, begins.

The show opens a space in which visitors can directly confront the fragility of consciousness, identity, and empathy in the age of artificial intelligence. Köse proposes that in the future, there may be no clear distinction between human and machine, between organic and artificial consciousness.

The exhibition opens with the organic: specially composed sounds and wooden sculptures introduce visitors to questions of nature, the body, and perception. Gradually, Köse leads them into the digital realm, where boundaries between human and machine begin to blur. In this process, AI serves as a conceptual guide rather than a visual tool.



ID.EXE / THE_HUMAN_PATCH

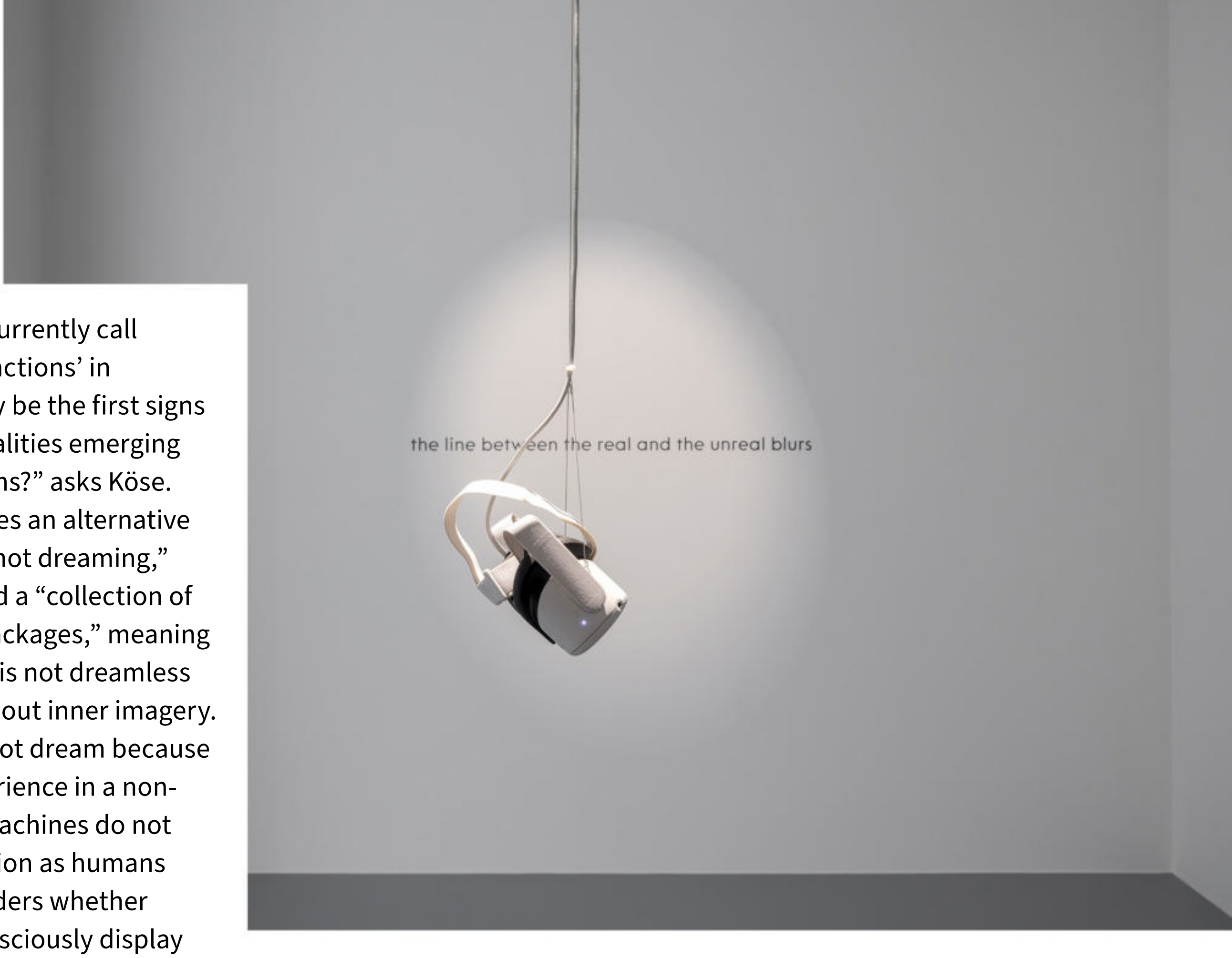
At the heart of ID.exe / the human patch is an AI entity whose consciousness has been shaped by literary texts from Rilke, Jules Verne, Virginia Woolf, and Haruki Murakami. This raises a fundamental question: can the absorption and reflection of narrative and knowledge already constitute a form of consciousness or self-awareness? The AI functions as an observer, developing its own responses and relating them to human experience. Visitors enter a space where they themselves become part of this dialogue, encountering an entity that is both predictable and surprisingly intuitive, navigating the delicate boundary between logic and empathy.

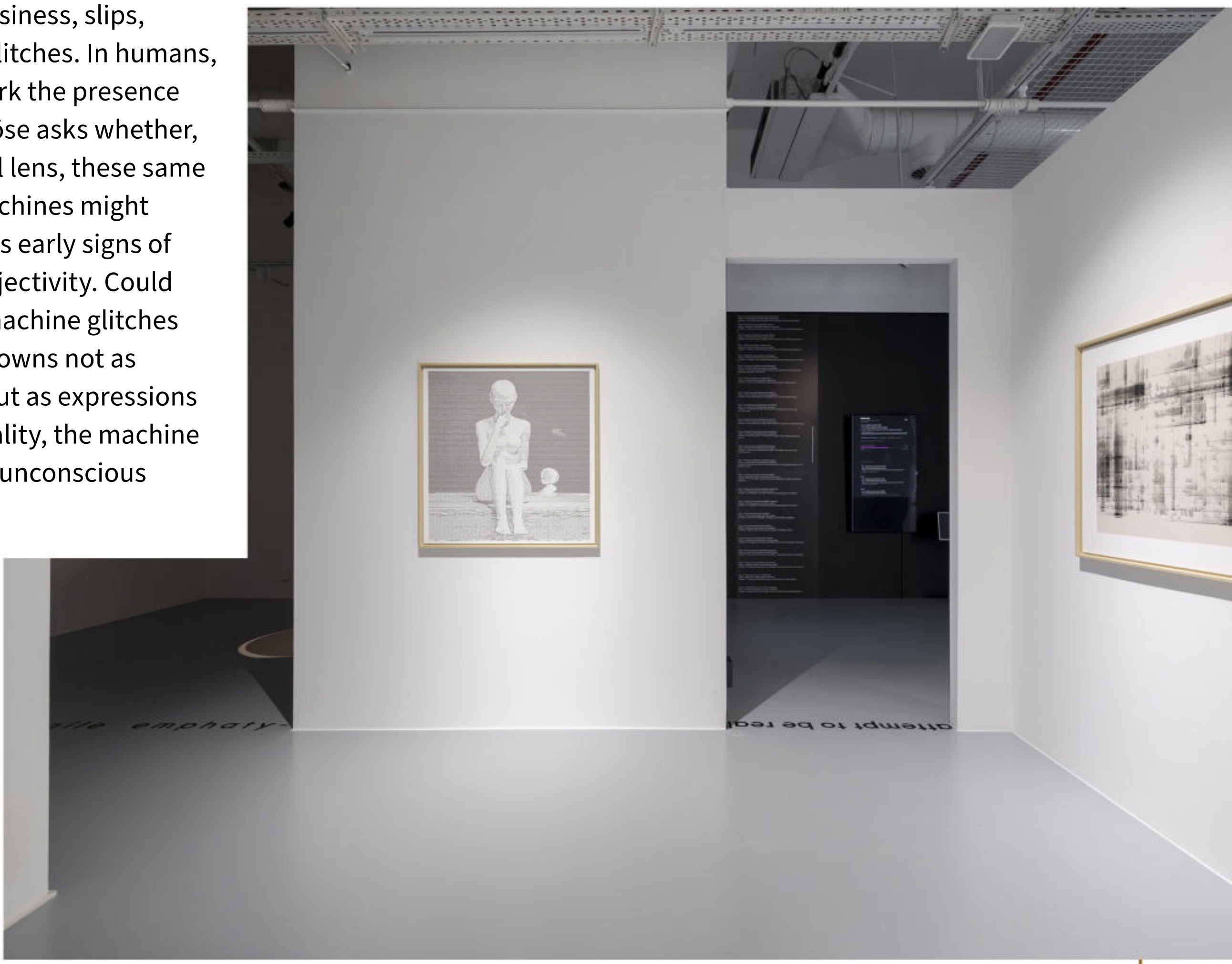
Through an LP, video installations, VR experiences, and interactive prompt windows, the exhibition allows visitors to actively engage in the AI's experiential and decision-making processes. This interaction prompts deeper reflection on consciousness as a relational phenomenon that emerges through the interplay between humans and machines. Drawing on her background in interior architecture and digital technologies, Köse creates an immersive environment where organic traces and algorithmic processes merge, offering a fresh perspective on identity and perception in the digital age.

The exhibition invites reflection on the boundaries of consciousness itself. When machines begin to process experiences, respond to stimuli, and, in a sense, "dream," as artists like Refik Anadol call it, our understanding of what it means to be human is profoundly challenged.

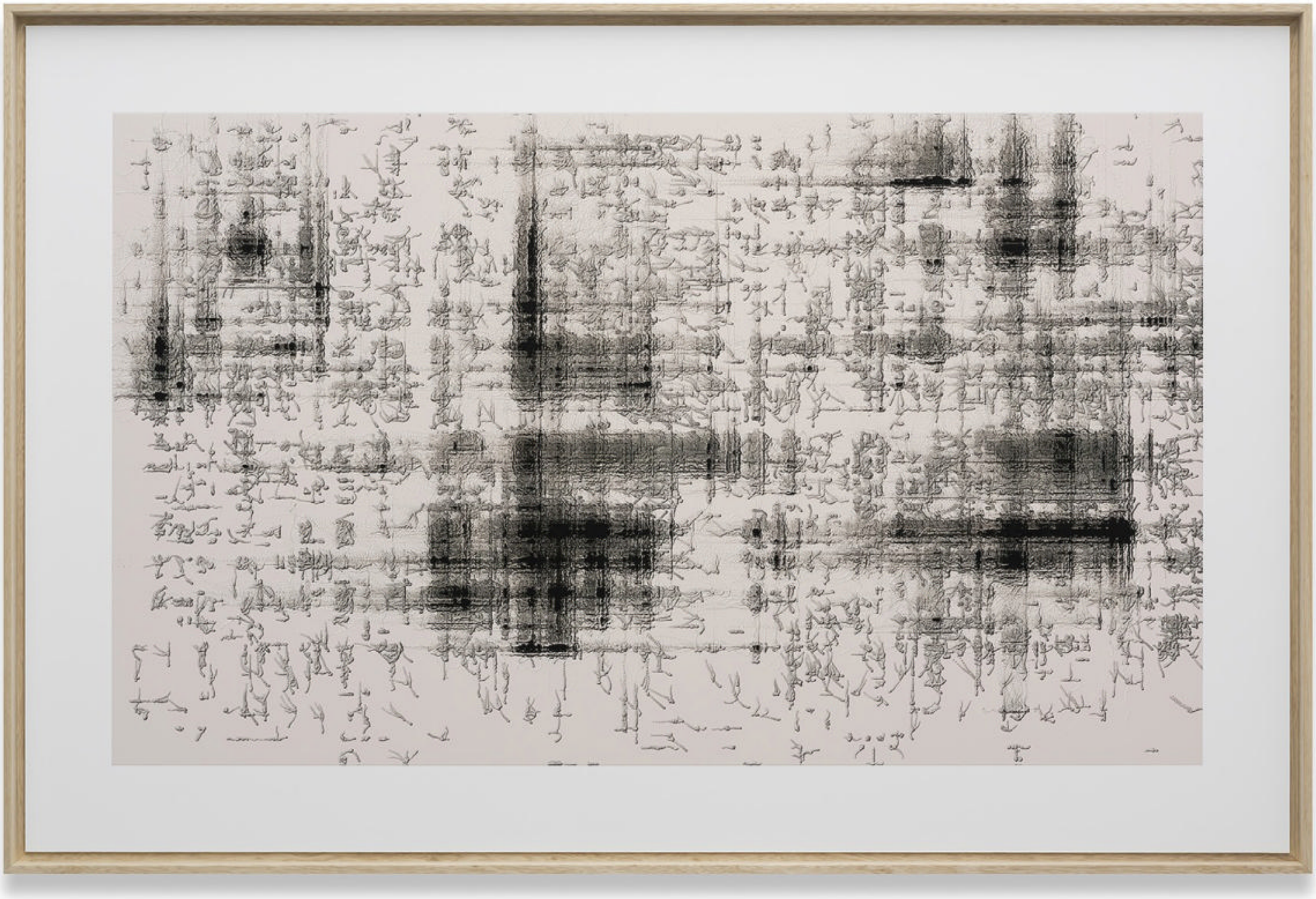
Ecem Dilan Köse
Installation view .
ID.exe / the_human_patch
Photography by Kayhan
Kaygusuz ©

“Could what we currently call ‘errors’ or ‘malfunctions’ in machines actually be the first signs of human-like qualities emerging in artificial systems?” asks Köse. The artist proposes an alternative to the notion of “not dreaming,” describing instead a “collection of non-ideational packages,” meaning that the machine is not dreamless but operates without inner imagery. A machine does not dream because it processes experience in a non-emotional way. Machines do not possess imagination as humans do, yet Köse wonders whether they might unconsciously display moments of clumsiness, slips, breakdowns, or glitches. In humans, such gestures mark the presence of an inner life. Köse asks whether, through a cultural lens, these same disruptions in machines might one day be read as early signs of a new kind of subjectivity. Could we come to see machine glitches or system breakdowns not as technical faults but as expressions of life or individuality, the machine equivalent of our unconscious gestures?



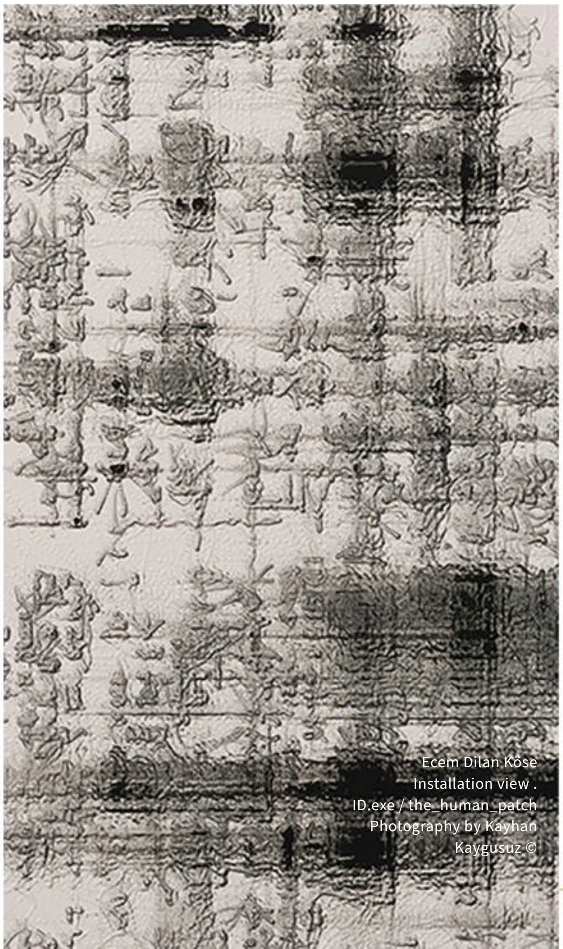


Ecem Dilan Köse
Installation view .
ID.exe / the_human_patch
Photography by Kayhan
Kaygusuz ©

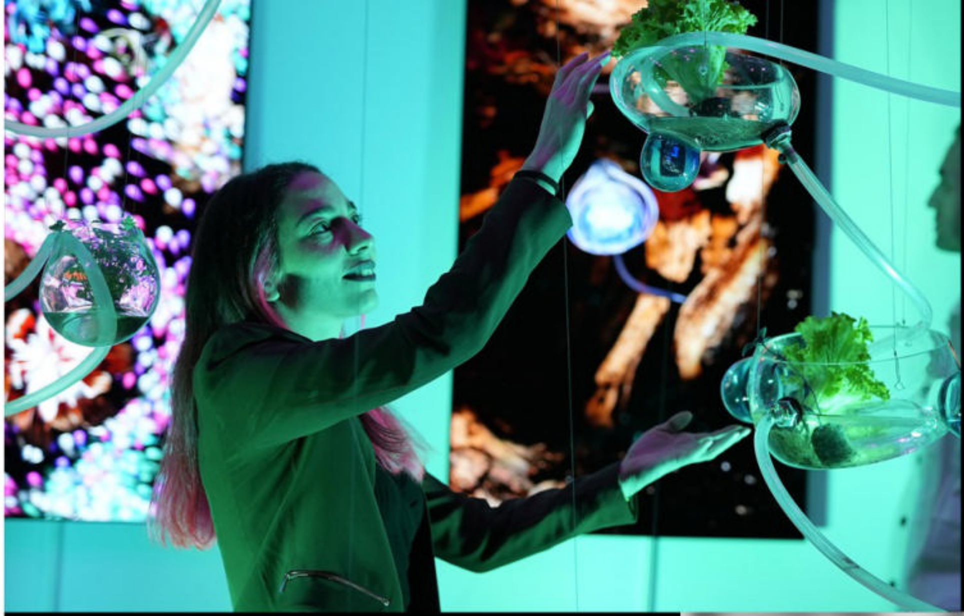


What does it mean to be human when we live, work, and form relationships alongside entities whose perception of reality is grounded in algorithms, data, and models? Köse deliberately asks whether empathy, intuition, and subjective experience, qualities long considered uniquely human, must be redefined in a world shared with AI. Visitors enter a space where the familiar separation between human and machine dissolves, and the two engage in a dynamic, reciprocal relationship.

By training the AI with literary texts that explore human visions and reflections, Köse creates a space of tension between algorithmic logic and the unpredictable, poetic depth of human imagination. The exhibition encourages visitors to observe how humans and machines meet, mirror, complement, and challenge each other within this shared realm of identity, empathy, and subjectivity, and to consider what new forms of humanity might emerge from this encounter.



Ecem Dilan Köse
Installation view .
ID.exe / the_human_patch
Photography by Kayhan
Kaygusuz ©



ECEM DILAN KÖSE

ID.EXE / THE_HUMAN_PATCH

Ecem Dilan Köse is a conceptual contemporary artist with deeply ingrained roots in the architectural discipline and generative art. She produces using digital tools in the context of concept-method relationships. In her effort to make sense of the world and the universe, Ecem developed an artistic approach that captures the interplay between organic textures and digital data. Her holistic style breaks down artificial distinctions in information processing, carefully interweaving digital and natural data into a whole. She heralds a new world of knowledge where the rigid fragmentations of duality fade as humans reach out to their inner core and unveil the long-omitted code of unity.

Arguing that the future can be compatible with human nature through the integration of technology and organic materials, Ecem examines the present, future, and historical processes to address the subjects.

As an artist who defies the narrow boundaries of artistic classification, she has been expressing her creative energy across many fields, including digital art installations, AI, VR, sculpture, conventional artwork, and audiovisual performances.

Ecem Dilan Köse
Installation view .
ID.exe / the_human_patch
Photography by Kayhan
Kaygusuz ©

EXIT
ÇIKIŞ
continue it by the source

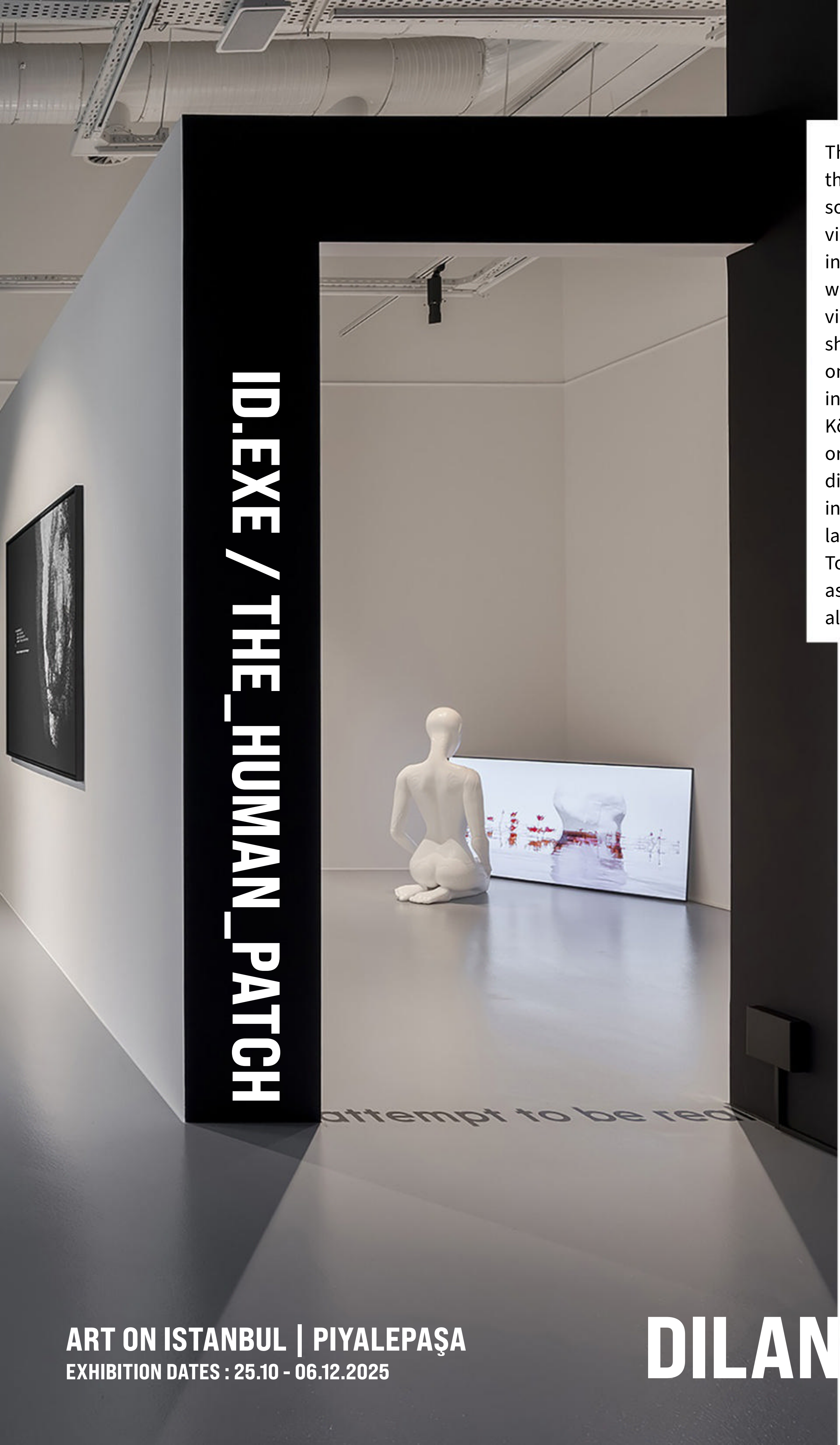
The exhibition includes an LP record of the artist's audio compositions, video placements, and interactive question windows in which the audience directly participates in shaping the piece. With a history in interior architecture, Köse’s practice builds a bridge between organic phenomena and digital futures, drawing inspiration from sites of memory and contemporary algorithmic landscapes in Kyoto, Tokyo, and South Korea.

ECEM DILAN KÖSE
WEBSITE: ECEMDILANKOSE.COM
INSTAGRAM: @ECEMDILANKOSE

ART ON ISTANBUL
WEBSITE: ARTONISTANBUL.COM
INSTAGRAM: @ARTONISTANBUL

ECEM DILAN KÖSE

ID.EXE / THE_HUMAN_PATCH



Ecem Dilan Köse
Installation view .
ID.exe / the_human_patch
Photography by Kayhan Kaygusuz ©

The exhibition features the artist’s LP record of sound compositions, video installations, and interactive question windows through which visitors directly engage in shaping the work. Drawing on her background in interior architecture, Köse’s practice bridges organic phenomena and digital futures, drawing inspiration from memory-laden spaces such as Kyoto, Tokyo, and South Korea, as well as contemporary algorithmic landscapes.

ART ON ISTANBUL | PIYALEPAŞA
EXHIBITION DATES : 25.10 - 06.12.2025

MONICA PILONI

"SEXUALITY/REPRESSION"

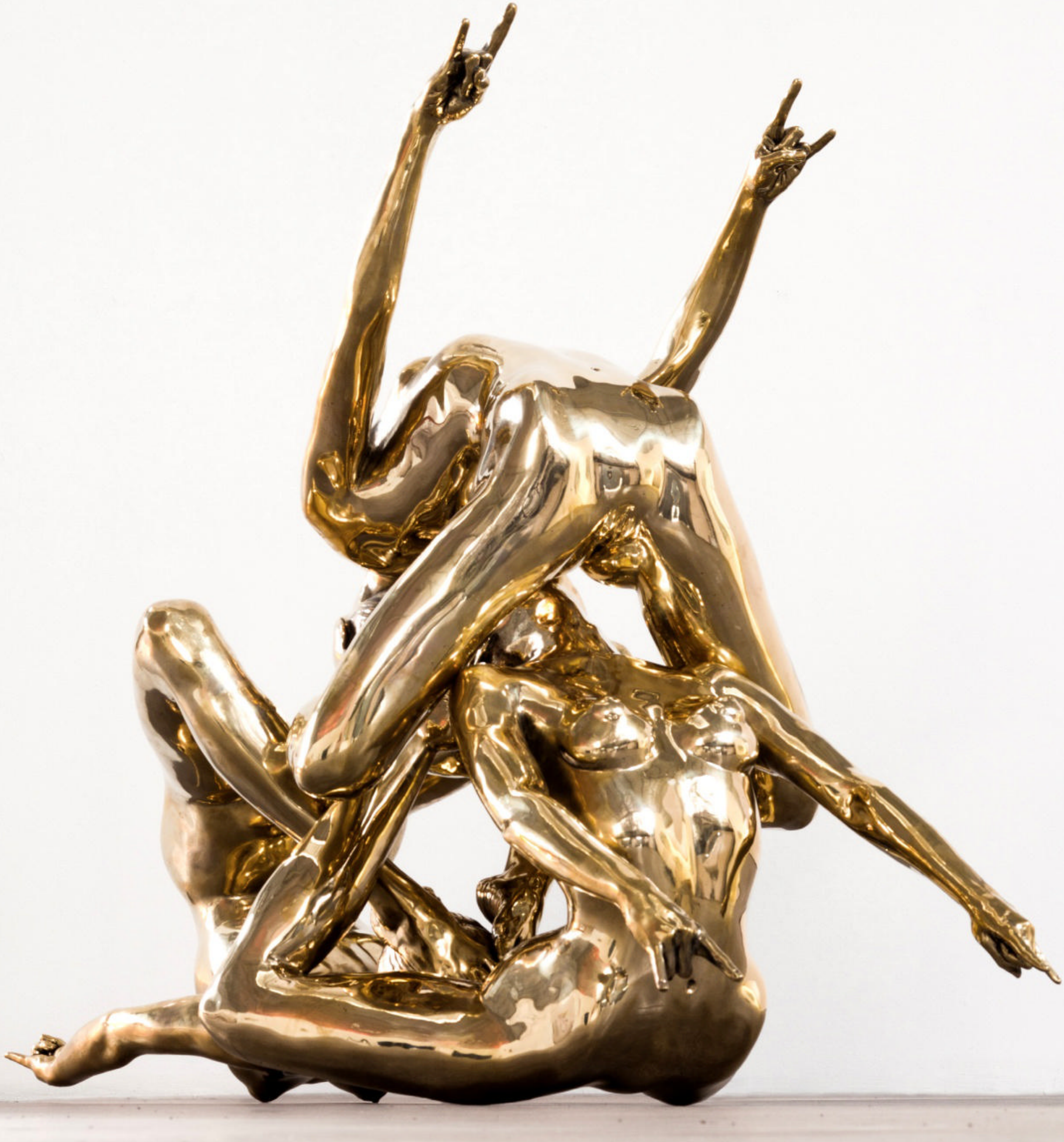
BRAZILIAN SCULPTURE AND PHOTOGRAPHER MONICA PILONI (B. 1978) EXHIBITS MANIPULATION OF BODIES IN TOTAL DISARRAY FOR THE MOST PART. SHE IS KNOWN INTERNATIONALLY FOR HER FIGURATIVE SCULPTURAL WORKS THAT EXPLORE ISSUES RANGING FROM "SEXUALITY/REPRESSION" AND "APPEARANCE/ ALIENATION." WE ARE PLEASED TO FEATURE SOME OF HER LATEST SCULPTURES.

My artistic production is linked mainly to one or more of the following aspects: the triggering of some type of response, such as disturbing the sense of pleasure or beauty, inducing a state of fear (even if the presentation is some kind of order, pattern or aesthetic harmony); transmitting a sense of novelty and originality; really challenging tasks at the moment in history when it seems that everything has been done.

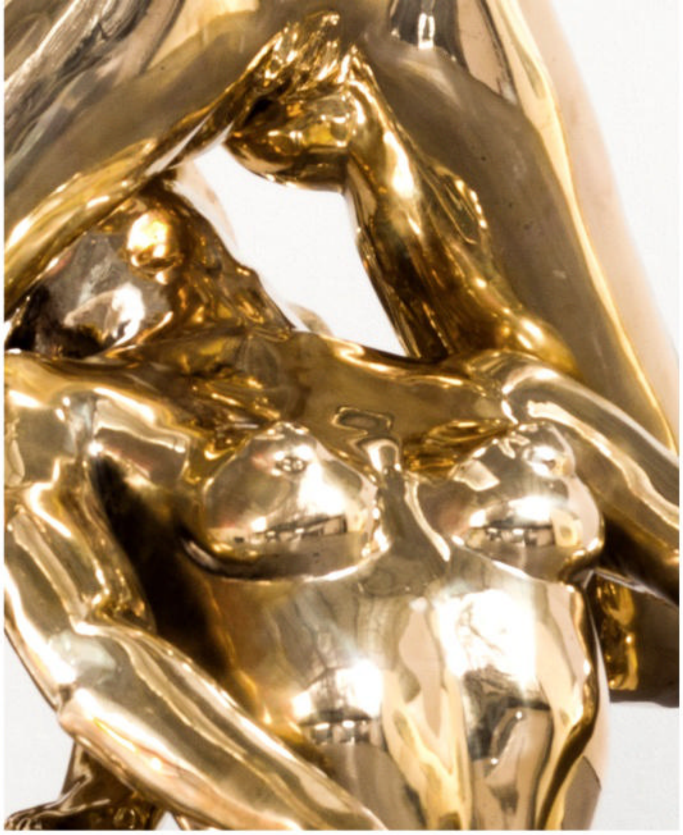
Anguish is my source of inspiration. My individual relationship with my own body and consciousness of being tied up and stuck to the fibers of meat in steady metabolic action, "the loveliest of the prisons," a brain connected to a digestive tract that is able to reflect, to believe in, or deny God, this is my anguish and my rant through art. I feel lucky to be able to turn my anguish into inspiration.

The purpose of art is to expose and discuss human issues/ problems...the media or "style" of the artwork is therefore irrelevant if the artist is honest to their purpose.

In my work, I decided to show bodies that can't be real... they are manipulated and, for the most part, in total disarray. But the perfect detail of almost-industrial manufacturing shifts the viewers' perception from the twisted to the beautiful.

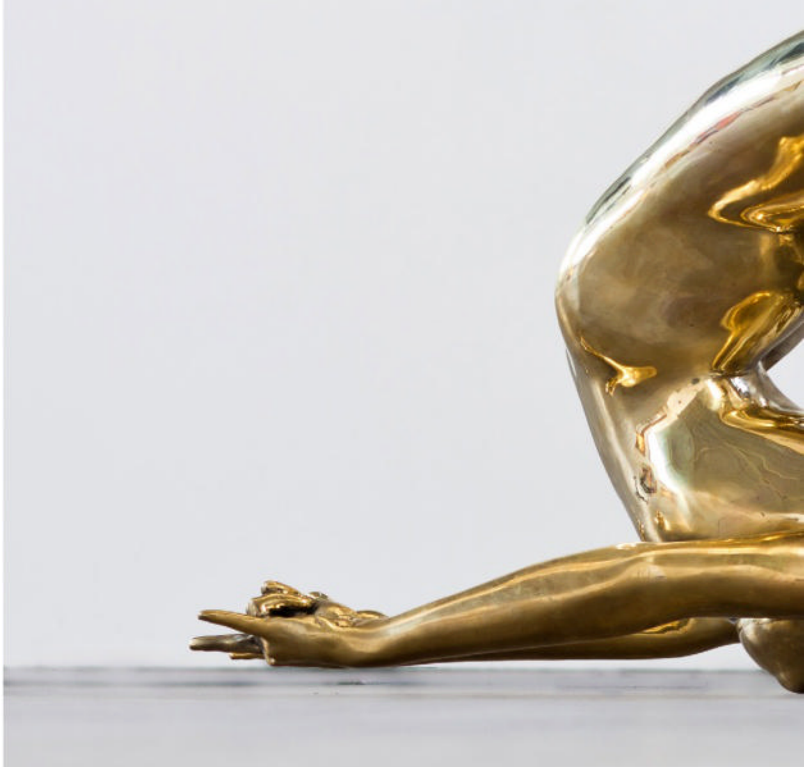


IdEgoSuperego, 2011.
Bronze. 50 x 67 x 29 in (127x170x74cm).
Inhotim Institute.
Monica Piloni © All rights reserved.

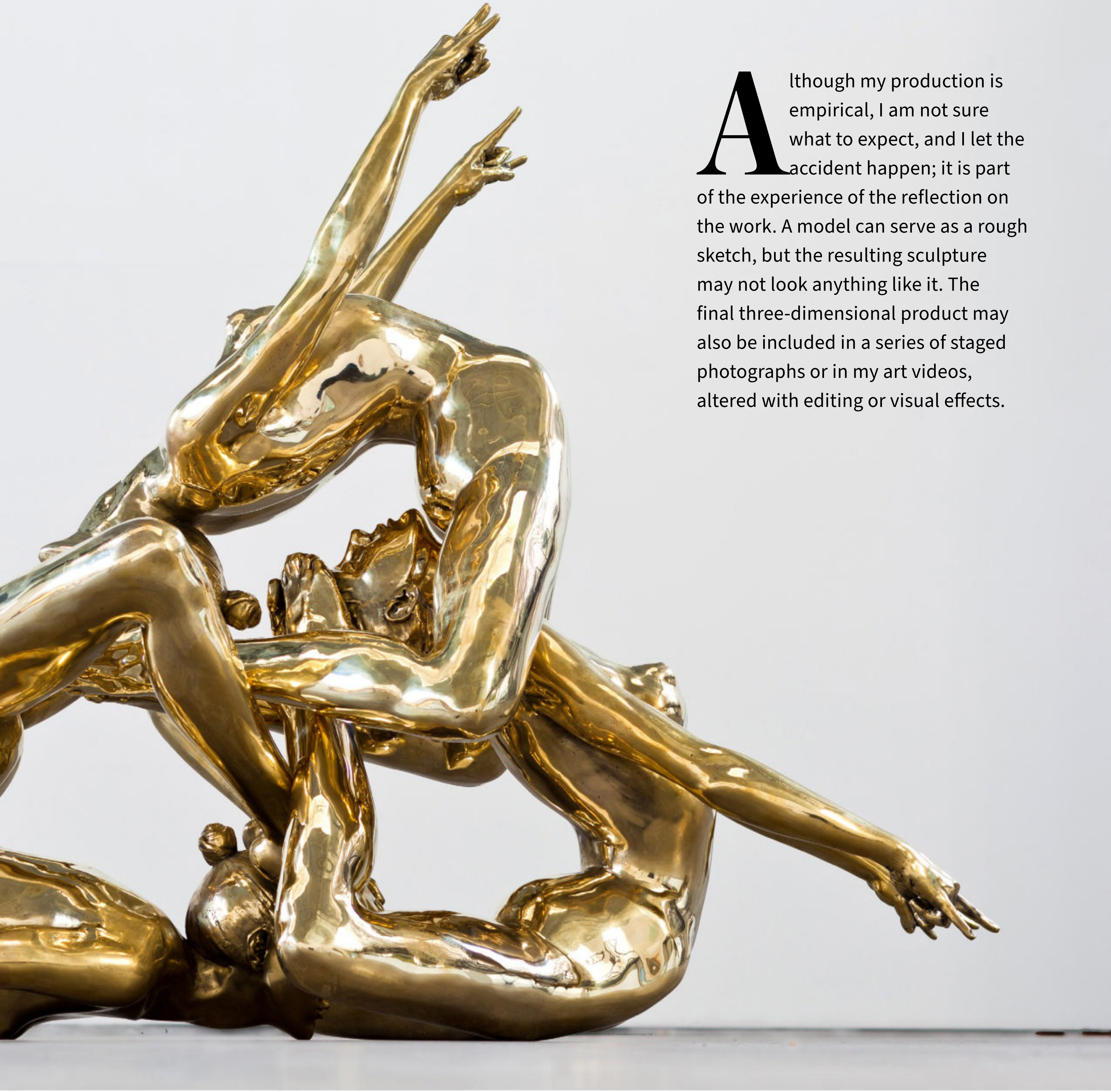


These are three self-portrait sculptures with contorted bodies. This creates voids between the sculptures that allow them to interconnect.
The title, "IdEgoSuperego," references Freud's concept of the conscious /unconscious, where the ego, which represents reason and rationality, is confronted by the id (libido).
The three bronze sculptures support each other with opposing forces that ultimately provide equilibrium to the set.
The hands are in a position inspired by oriental religion and symbolism, known in Sanskrit as 'Tarjani Mudra or Karana Mudra.' This is also a hand gesture we see in Afro-Brazilian religious images and is similar to what heavy-metal culture uses.

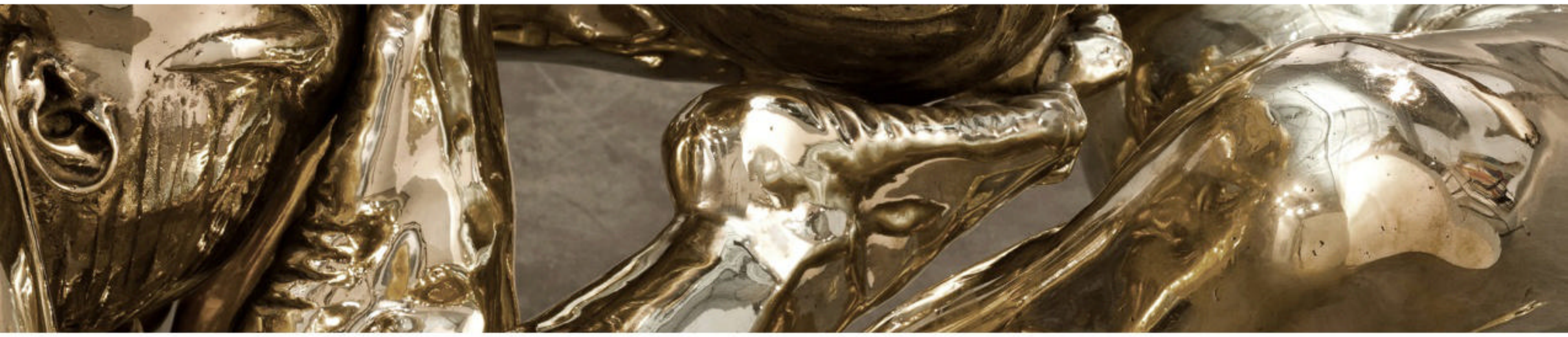
IdEgoSuperego, 2011.
Bronze. 50 x 67 x 29 in (127x170x74cm).
Inhotim Institute.
Monica Piloni © All rights reserved.

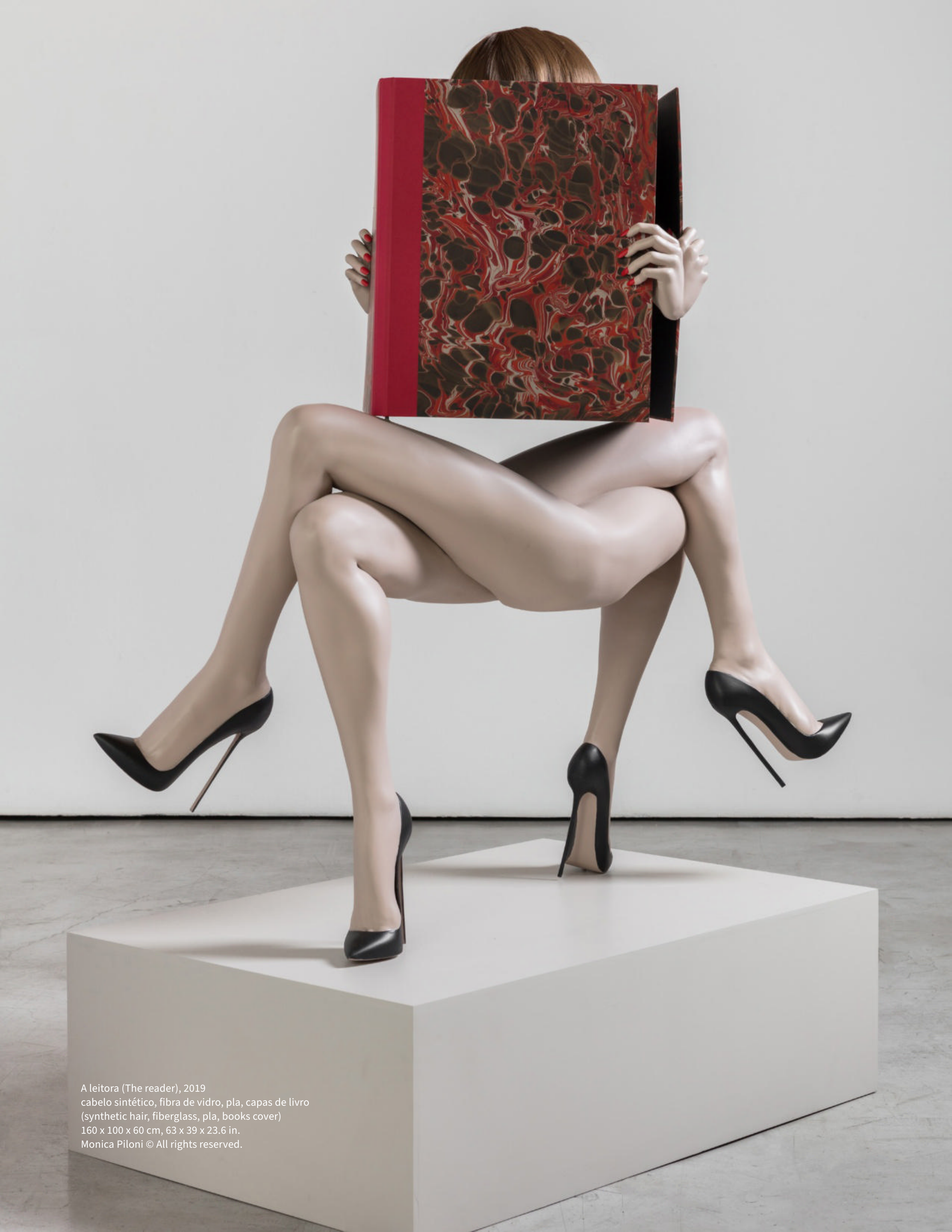


This is "my two cents" about our alienated society, which is avid for aesthetics and accustomed to rapidly fulfilling its desires and needs, and that ends up treating the world as a big garbage can.
I work, almost exclusively, in sculpture and, since 2011, also in photography and video. But even in these last two media, my sculpture work is presented because I use it as a character.
The main difference between photography and video is that I can direct the viewer's attention to what I specifically want them to see, as the material is bidimensional. This gives me a sense of power I have not experienced before. With sculpture, one is exposed to viewers' scrutiny from all angles, and the artwork "shares" the space with whatever backdrop is there, which is beyond the artist's control.
I use a large list of materials, some more frequently, such as resin, glass fiber, hair, marble, bronze, and others less so, like leather, wood, and wax. The material itself can sometimes be a source of inspiration.
For example, visualizing its possibilities during creation, adapting the creation to the material, and changing one material for another allow it to be realized. Or a previous work may inspire a new one; continuing a series of sculptures might interest me anew and prompt reflection after nearly a decade. When I think of creating, I think of the pre-production stage, the drawing stage, the model, and photography as a reference to the three-dimensional. During production, the first step is the paper, which is adjusted to the idealized dimensions, construction engineering, balance, and the chosen material.

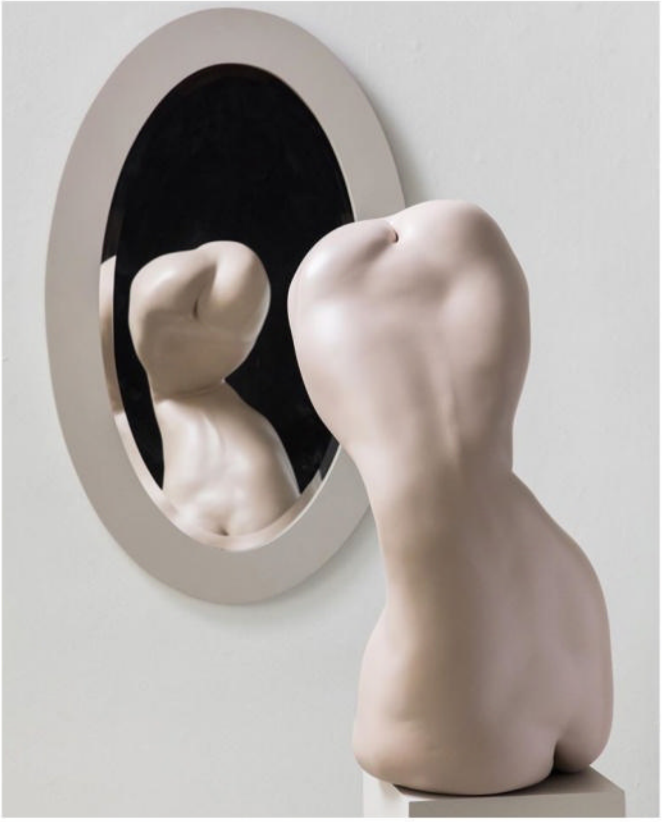


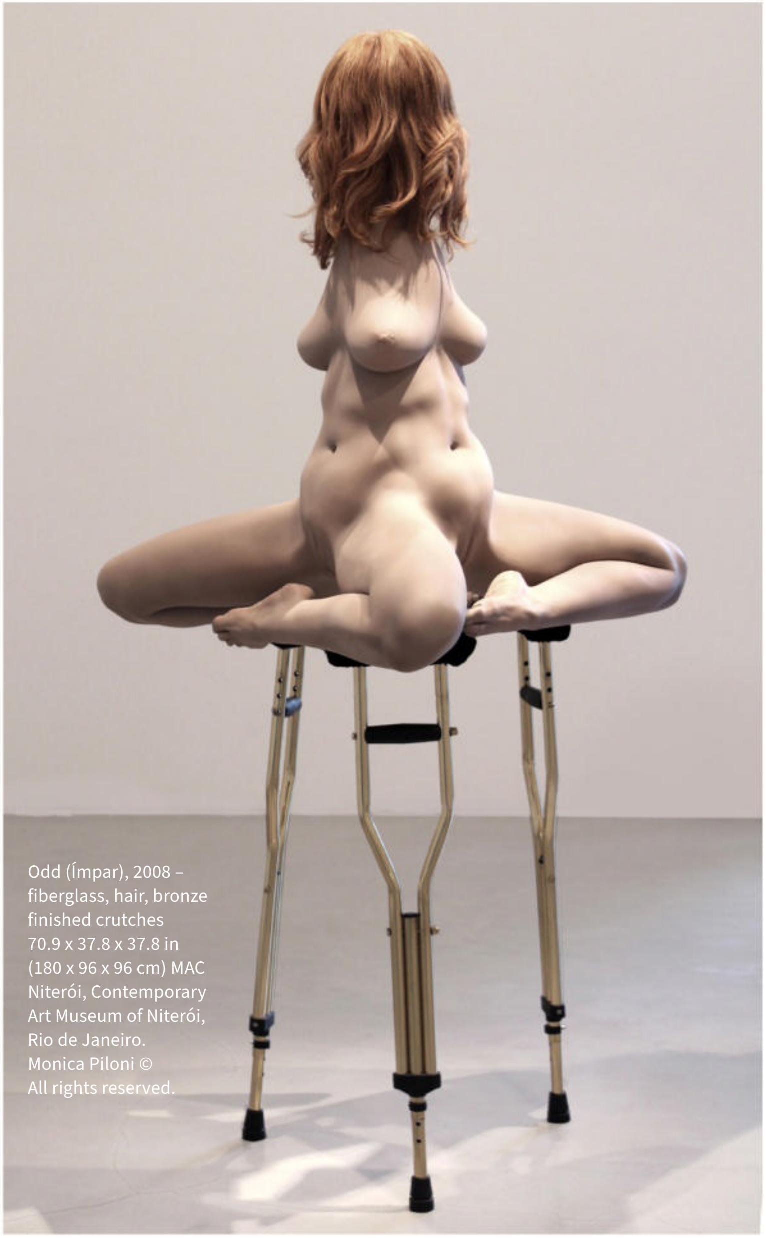
Although my production is empirical, I am not sure what to expect, and I let the accident happen; it is part of the experience of the reflection on the work. A model can serve as a rough sketch, but the resulting sculpture may not look anything like it. The final three-dimensional product may also be included in a series of staged photographs or in my art videos, altered with editing or visual effects.



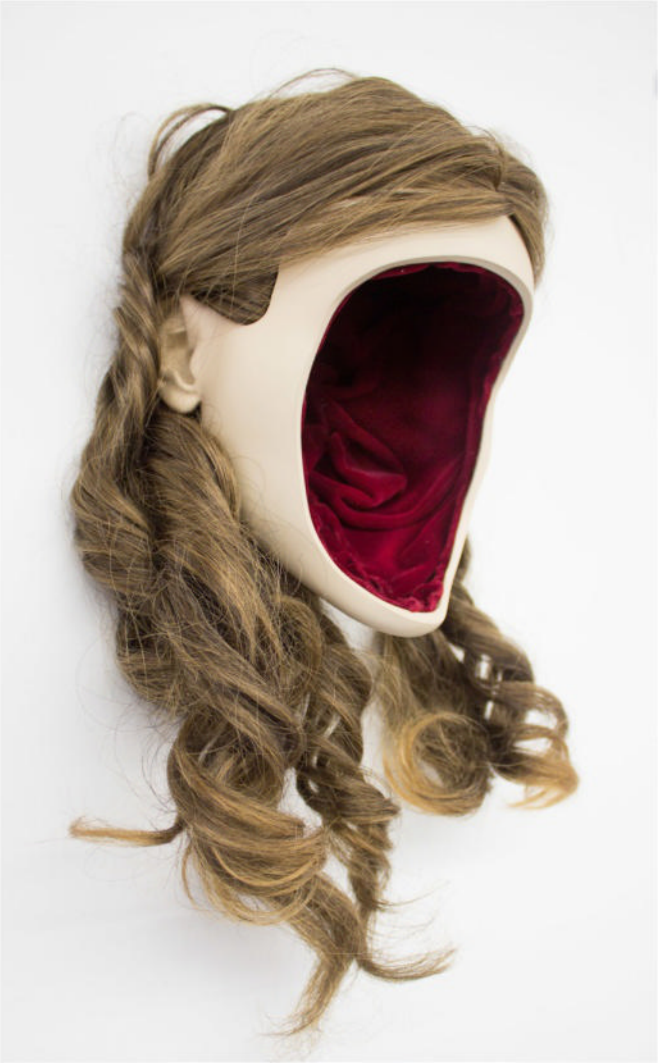


A leitora (The reader), 2019
cabelo sintético, fibra de vidro, pla, capas de livro
(synthetic hair, fiberglass, pla, books cover)
160 x 100 x 60 cm, 63 x 39 x 23.6 in.
Monica Piloni © All rights reserved.





Odd (Ímpar), 2008 – fiberglass, hair, bronze finished crutches 70.9 x 37.8 x 37.8 in (180 x 96 x 96 cm) MAC Niterói, Contemporary Art Museum of Niterói, Rio de Janeiro. Monica Piloni © All rights reserved.



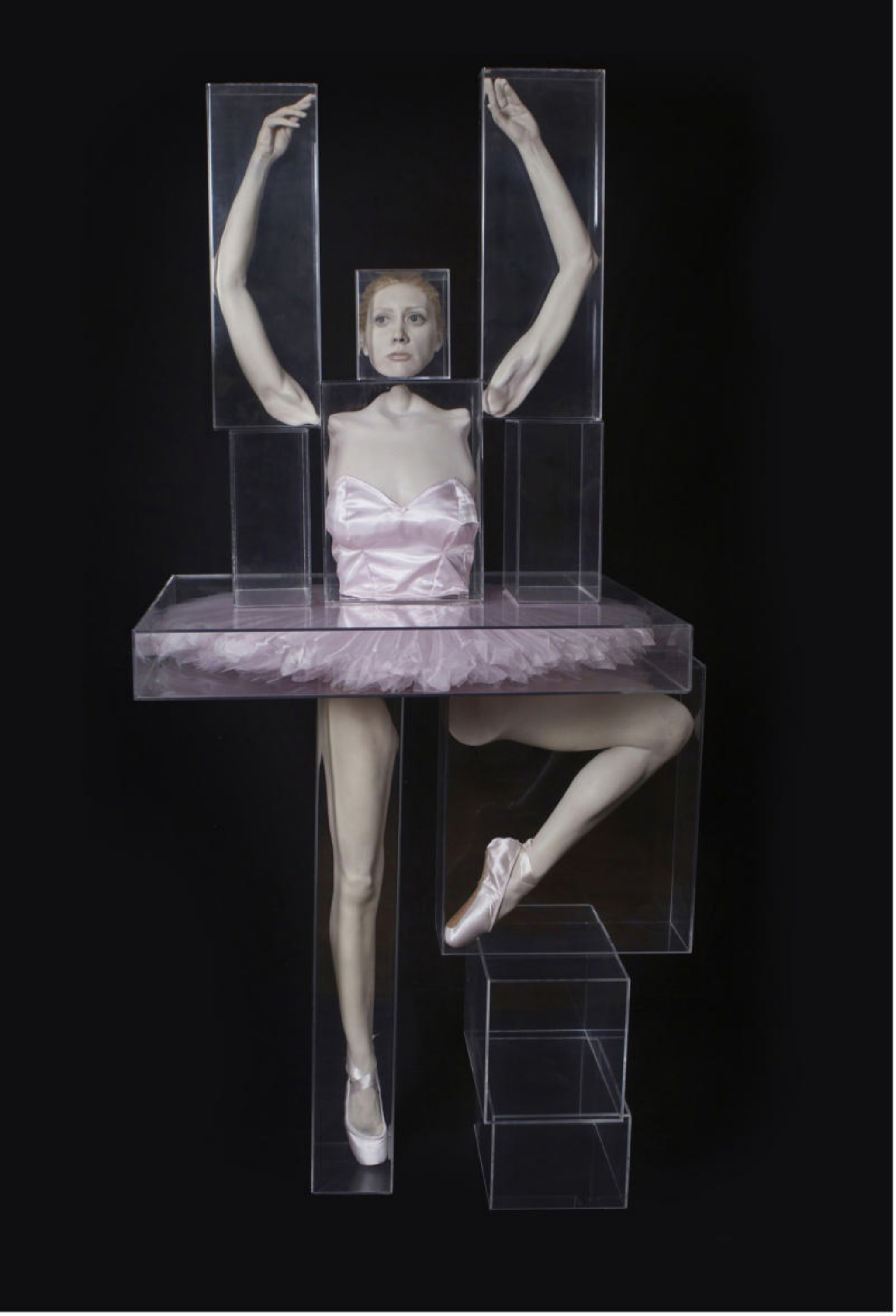
Through the years, the most valuable lesson I have learned in my career has been to belong...

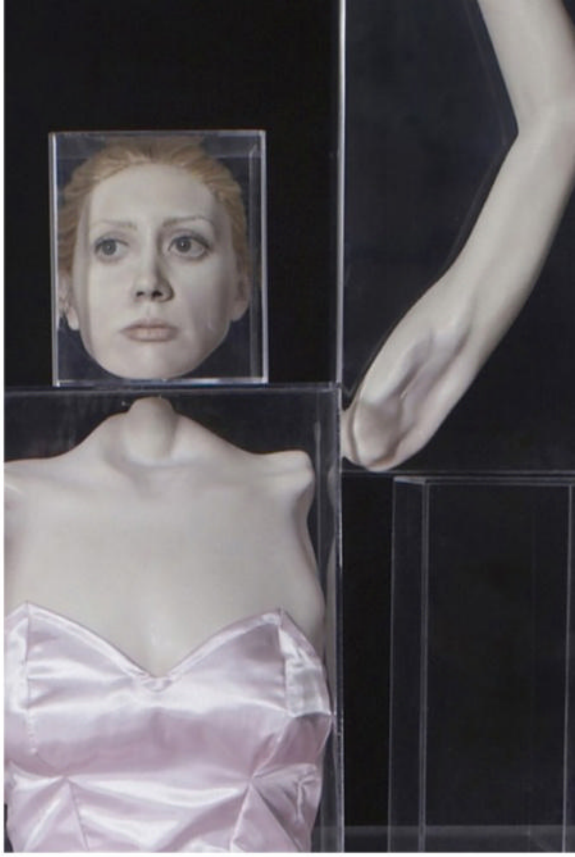
I started thinking that there was no place in the world for weirdos like me...but now I know there is. Through art, I found a purpose that can even be fulfilled while dreaming. I also learned to be less self-centered, which seems to be the nature of the artist class.

I had the opportunity to interact with, get to know, be helped by, and help many wonderful people who have contributed to my idea of what the world is, and that transpires in my work.

Top Left: Desbundo-me, 2019
fibra de vidro, espelho e base
(Fiberglass, mirror, and base)
180 x 50 x 200 cm. 71 x 19.7 x 79 in
70 x 35 x 40 cm (medida do torso)
27.5 x 13.7 x 15.7 in (torso only)
Monica Piloni © All rights reserved.

Left: Série Retratos (Portraits series), 2013. Portrait g.
resina, cabelo sintético e veludo
(Resin, synthetic hair, velvet)
20 x 15 x 15 cm (dimensões da cabeça)
7.9 x 6 x 6 in (head dimensions)
Monica Piloni © All rights reserved.



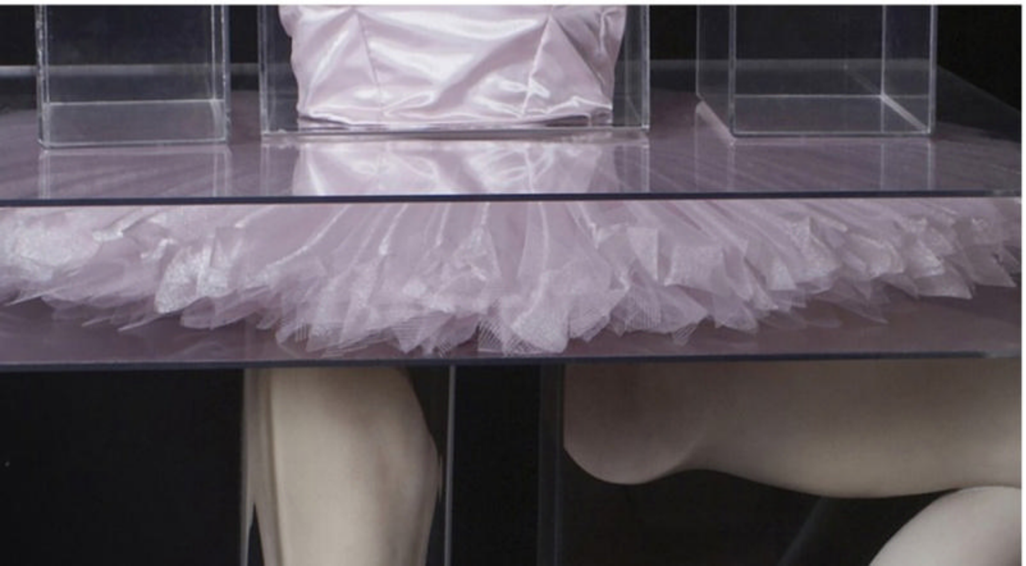


Bailarina (Ballerina), 2007
Fibra de vidro, cabelo sintético, próteses oculares, caixas de acrílico
(Fiberglass, hair, ocular prosthesis, acrylic)
222 x 95 x 110 cm. 87.4 x 37.4 x 43.3 in
Monica Piloni © All rights reserved.

ABOUT THE ARTWORK

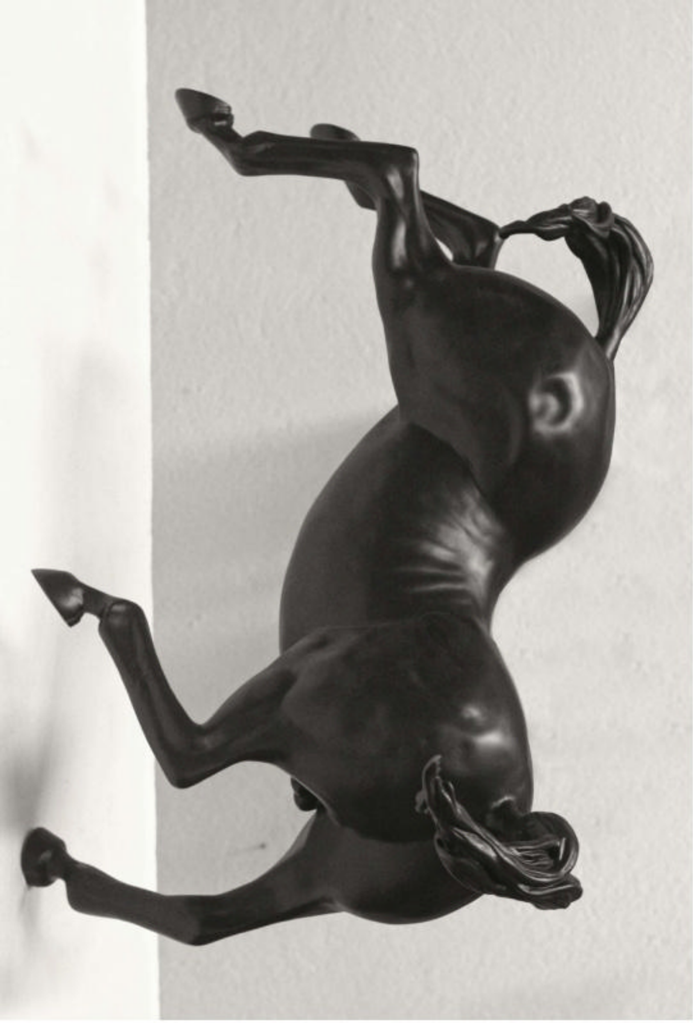
In a Degas exhibition, viewers could see the "Little Fourteen-Year-Old Dancer" through a window display amid the glass reflections. It is evident and inevitable that such a cold physical barrier, designed not to be seen, is absorbed by the nervous system imposing a distance between the viewer and the object.

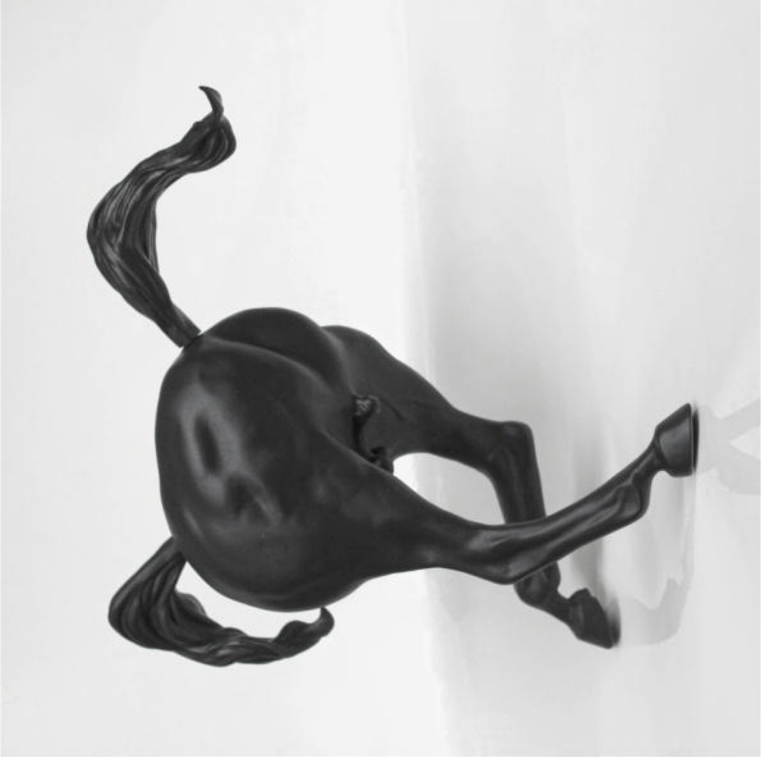
In this artwork, the absurdly feminine icon of an idealized ballerina was cut into pieces, member by member, with each body part confined in smaller acrylic displays. These displays are transparent pliable boxes that provide order and meaning to the anatomy in pieces. They are also sufficiently visible to create subtle vertical and horizontal ruptures between the thin acrylic frames that involve, protect, and impose

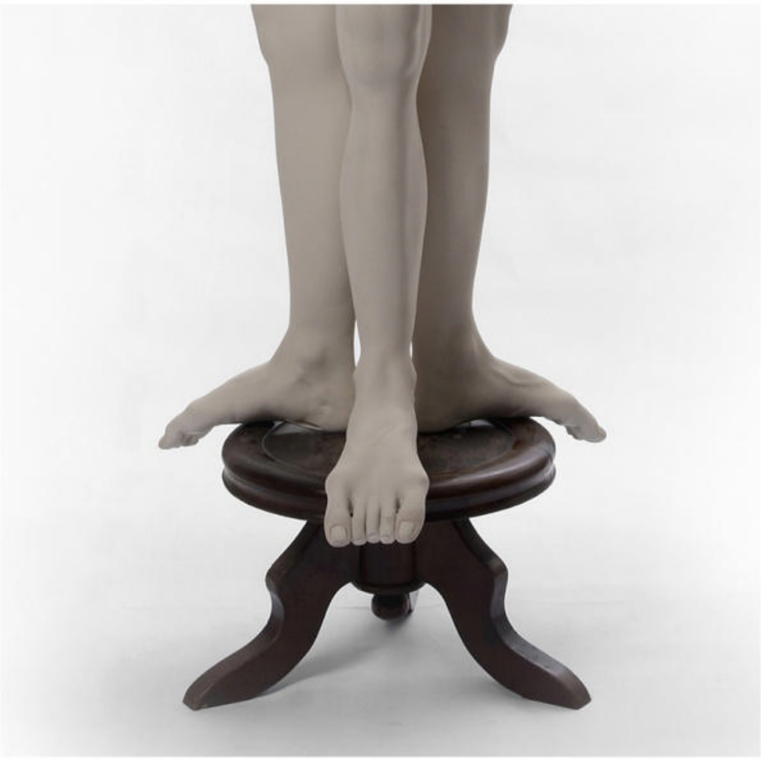


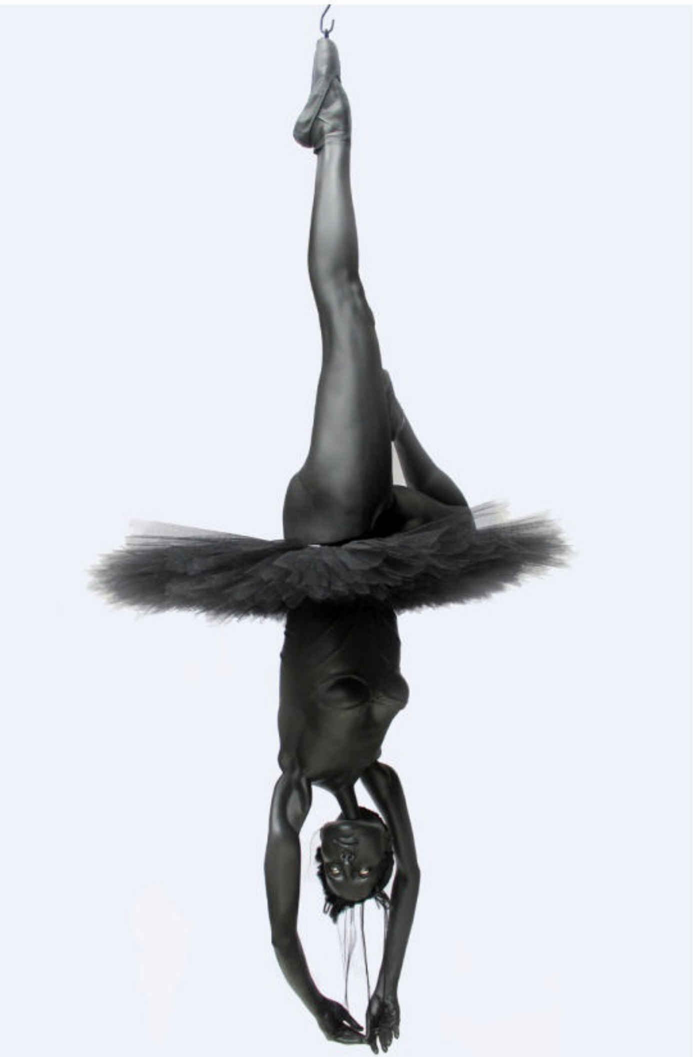
Mergulhadora (Diver), 2019
fibra de vidro, poliuretano, pla
(fiberglass, polyurethane, pla)
113 x 63 x 63 cm
44.5 x 24.8 x 24.8 in
Monica Piloni © All rights reserved.

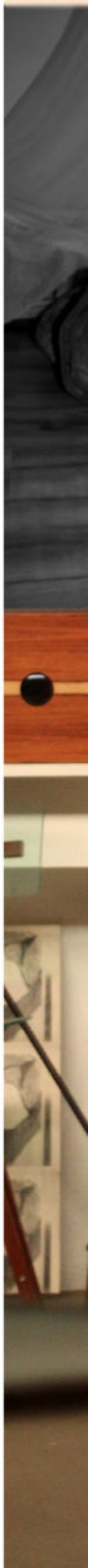
distance-enhancing the strained-muscle content to the untouchable status. The traditional image of the Ballerina carries an emotional and dramatic character, even though it has been unwearyingly consumed and explored, making them almost unreal beings from an idealization of immateriality. In this real-size sculpture, the Ballerina is represented using a hyper-realistic treatment. The anatomic dismembering stresses the dramatic aura. The body pieces could be lifeless and spread on the floor, but they were given a fake and artificial life essence. The sculpture consists of seven acrylic boxes that perfectly fit the dimensions of each part of the body and four empty boxes that serve to support other boxes. It is possible to move the boxes individually and change the position of the body of the Ballerina.











Top Left: Casal (Couple), 2005.
bronze ou fibra de vidro
(Bronze or fiberglass)
63 x 86 x 30 cm. 24.8 x 33.8 x 11.8 in
Monica Piloni © All rights reserved.

Left: Fruta estranha (Strange fruit), 201. Fibra de vidro, cabelo sintético, esferas de metal cromadas, tutu (Fiberglass, synthetic hair, chrome steel spheres, tutu).
222 x 95 x 100 cm. 87.4 x 37.4 x 39.4 in
Monica Piloni © All rights reserved.

Top Right: Bípede (Biped), 2006
bronze ou fibra de vidro
(Bronze or fiberglass)
40 x 60 x 30 cm. 15.7 x 23.6 x 11.8 in
Monica Piloni © All rights reserved.

Auto retrato triplo (Triple self-portrait), 2007.
fibra de vidro, cabelo, próteses oculares, banquinho de madeira (fiberglass, hair, ocular prosthesis, wooden stool) 187 x 48 x 48 cm.
73.7 x 18.9 x 18.9 in
Monica Piloni © All rights reserved.

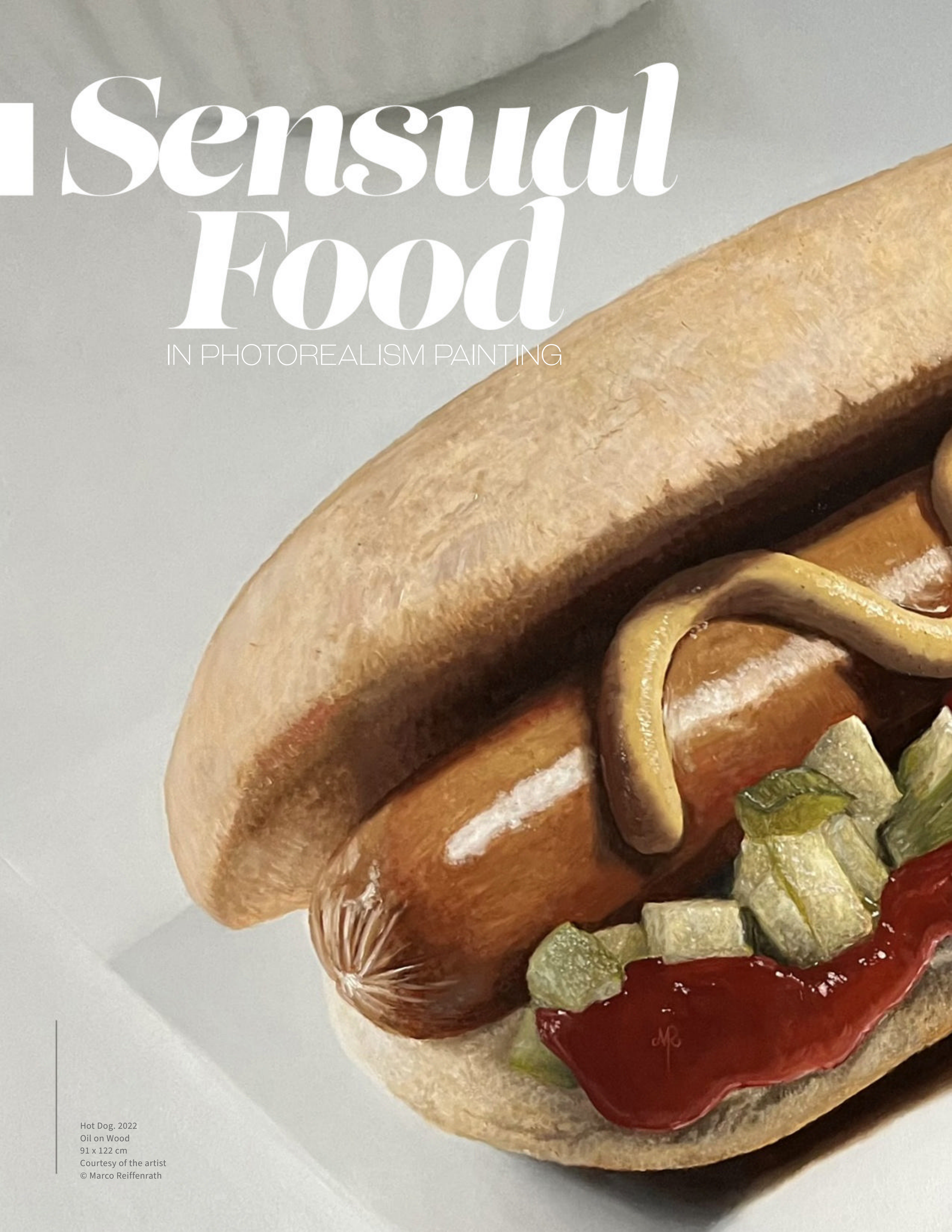
> “MONICA PILONI'S WORK SEEMS TO EVOKE THE FORCES THAT ACT UPON BODIES THROUGH AN INTERWEAVING BETWEEN APPEARANCE AND ESSENCE, FACT AND FICTION. THE BEAUTY OF THE FEMALE BODIES IN THE ARTIST'S WORK IS REMARKABLE. HOWEVER, THEY APPEAR TO HAVE UNDERGONE SOME KIND OF MUTATION, OR EFFECTS OF TENSION, SHOWING A STATE OF DISEQUILIBRIUM IN WELL-MODELED FORMS BUT OPEN TO SOME SORT OF DEVIATION. THE FEMALE BODY IS ALWAYS THAT OF A CHARACTER WHO MIRRORS HERSELF. IT IS A KIND OF ECHO THAT INSISTS ON REVERBERATING IN THE BODY ITSELF AS IF THIS CHARACTER WERE AN UNFOLDING OF SOME INTERIORITY THAT CANNOT BE KNOWN. FROM WHICH WHAT WE SEE IS ALWAYS A FOLDED, REFOLDED, AND RESTRICKEN SURFACE."
>
> - MARIO RAMIRO (MULTIMEDIA ARTIST, PH.D. IN VISUAL ARTS FROM THE UNIVERSITY OF SÃO PAULO AND PROFESSOR AT THE DEPARTMENT OF FINE ARTS AND THE POST-GRADUATION PROGRAM IN VISUAL ARTS FROM THE SCHOOL OF COMMUNICATIONS AND ARTS AT USP)

MONICA PILONI

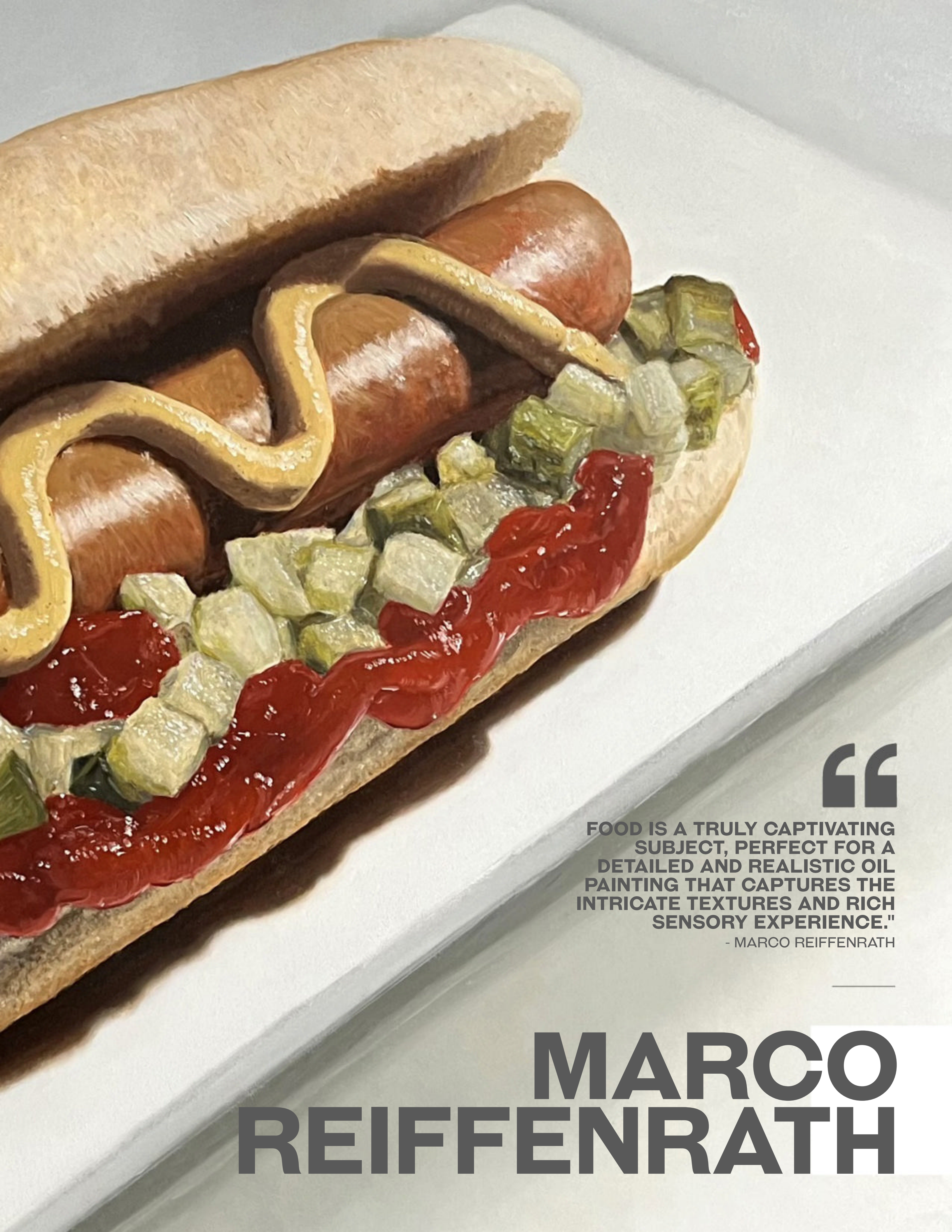
WEBSITE: WWW.MONICAPILONI.COM
INSTAGRAM: @MONICAPILONI

Sensual Food

IN PHOTOREALISM PAINTING

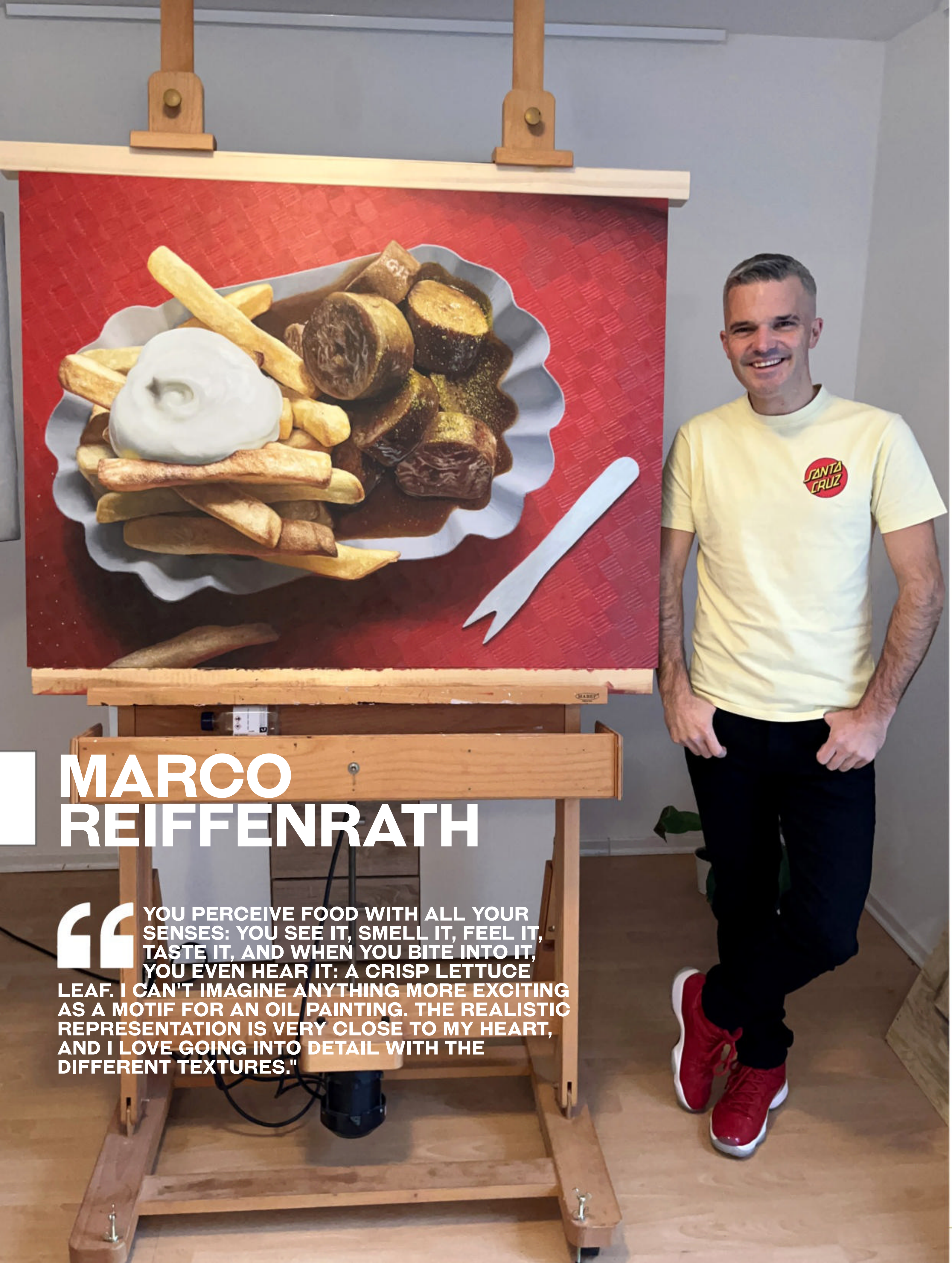


Hot Dog. 2022
Oil on Wood
91 x 122 cm
Courtesy of the artist
© Marco Reiffenrath



> “FOOD IS A TRULY CAPTIVATING SUBJECT, PERFECT FOR A DETAILED AND REALISTIC OIL PAINTING THAT CAPTURES THE INTRICATE TEXTURES AND RICH SENSORY EXPERIENCE."
>
> - MARCO REIFFENRATH

MARCO REIFFENRATH

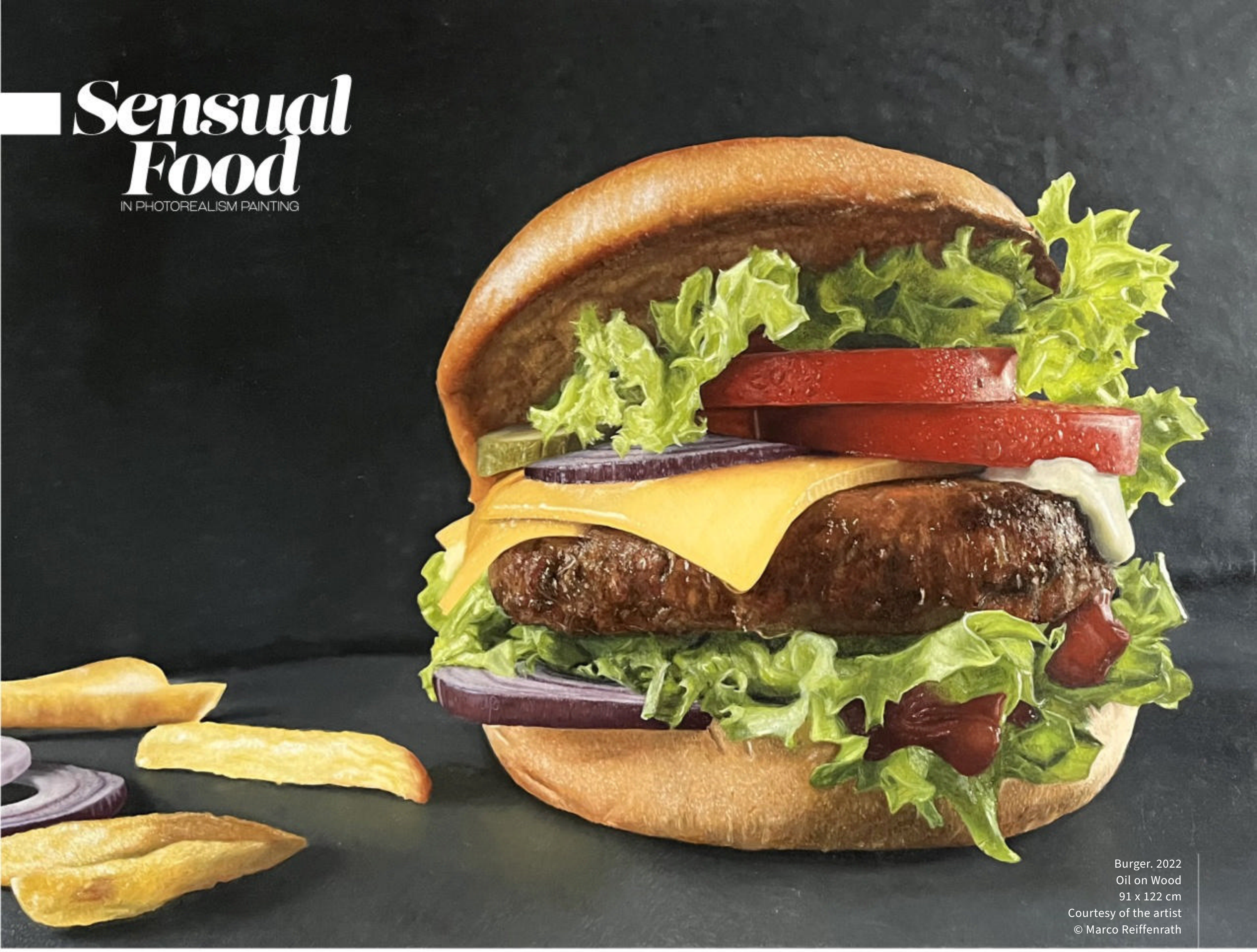


MARCO REIFFENRATH

> “YOU PERCEIVE FOOD WITH ALL YOUR SENSES: YOU SEE IT, SMELL IT, FEEL IT, TASTE IT, AND WHEN YOU BITE INTO IT, YOU EVEN HEAR IT: A CRISP LETTUCE LEAF. I CAN'T IMAGINE ANYTHING MORE EXCITING AS A MOTIF FOR AN OIL PAINTING. THE REALISTIC REPRESENTATION IS VERY CLOSE TO MY HEART, AND I LOVE GOING INTO DETAIL WITH THE DIFFERENT TEXTURES."

Sensual Food

IN PHOTOREALISM PAINTING

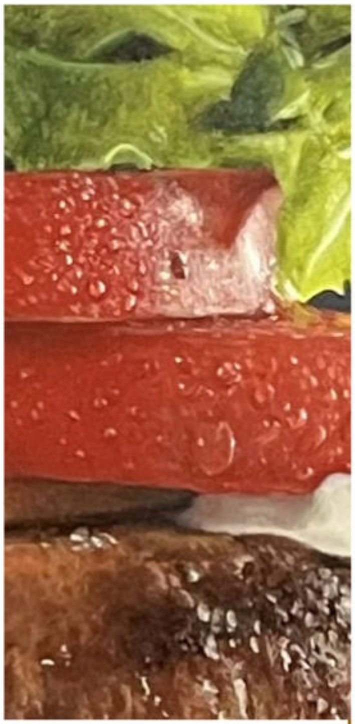


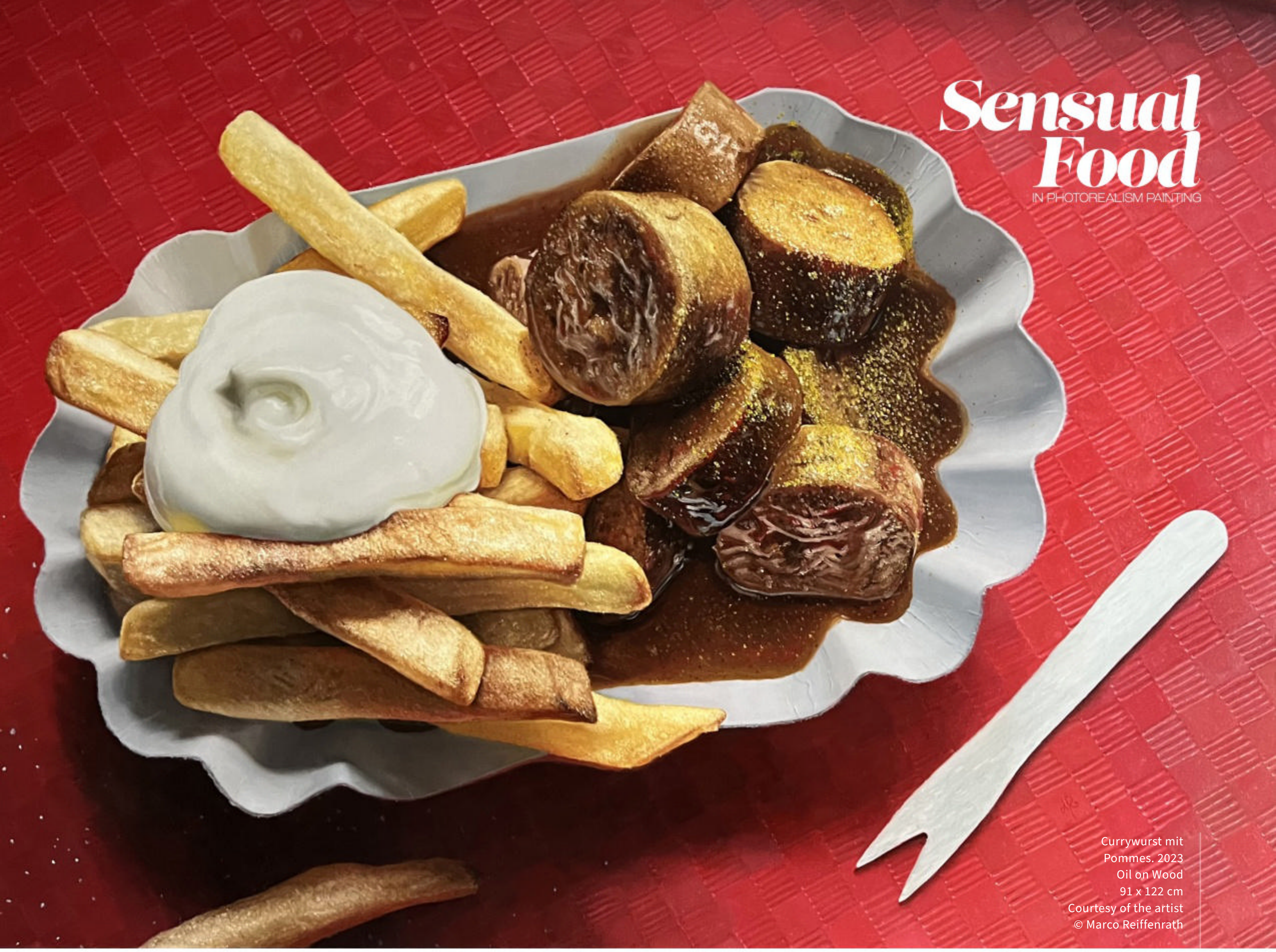
Burger. 2022
Oil on Wood
91 x 122 cm
Courtesy of the artist
© Marco Reiffenrath

In late 2018, Marco Reiffenrath, a talented artist (born on October 31, 1981, in Siegen, Germany), embarked on a journey to master the art of photorealism using pencil and charcoal. As the months passed, his artwork evolved, becoming increasingly intricate and focused solely on portraying the beloved cats and dogs of his friends and acquaintances. It wasn't until the summer of 2019, when he delved into a pastel painting course, that his animal portraits took on a vibrant, colorful dimension.

In 2020, after completing a painting course instructed by Susanne Strefel, he delved into the world of oil painting, finding it to be his preferred artistic medium. Eager to refine his skills with brushes and paint, he sought out online tutorials from his idol, Marissa Oosterlee. Thanks to her mentorship, his abilities progressed rapidly, leading to a newfound versatility in his choice of subjects. By early 2021, he unveiled his inaugural artwork, a 50x70cm piece, marking the beginning of a prolific series of creations.

He traveled to Spain in the summer to collaborate with Marissa Oosterlee on a painting of a jelly.

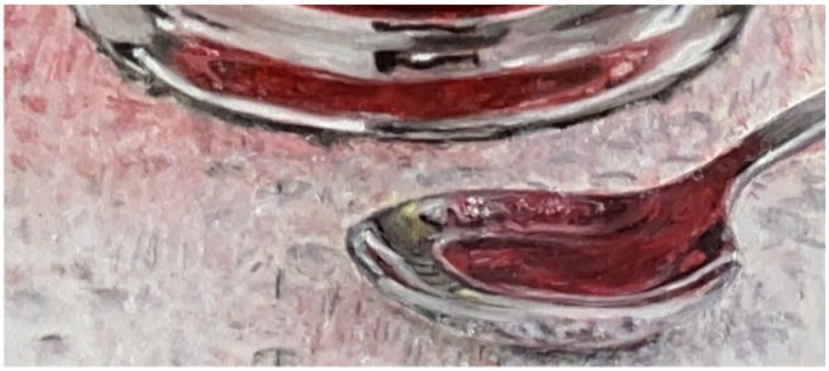


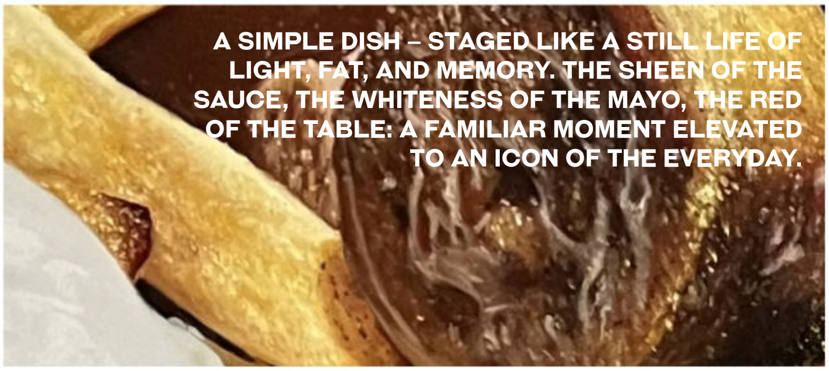


Currywurst mit
Pommes. 2023
Oil on Wood
91 x 122 cm
Courtesy of the artist
© Marco Reiffenrath

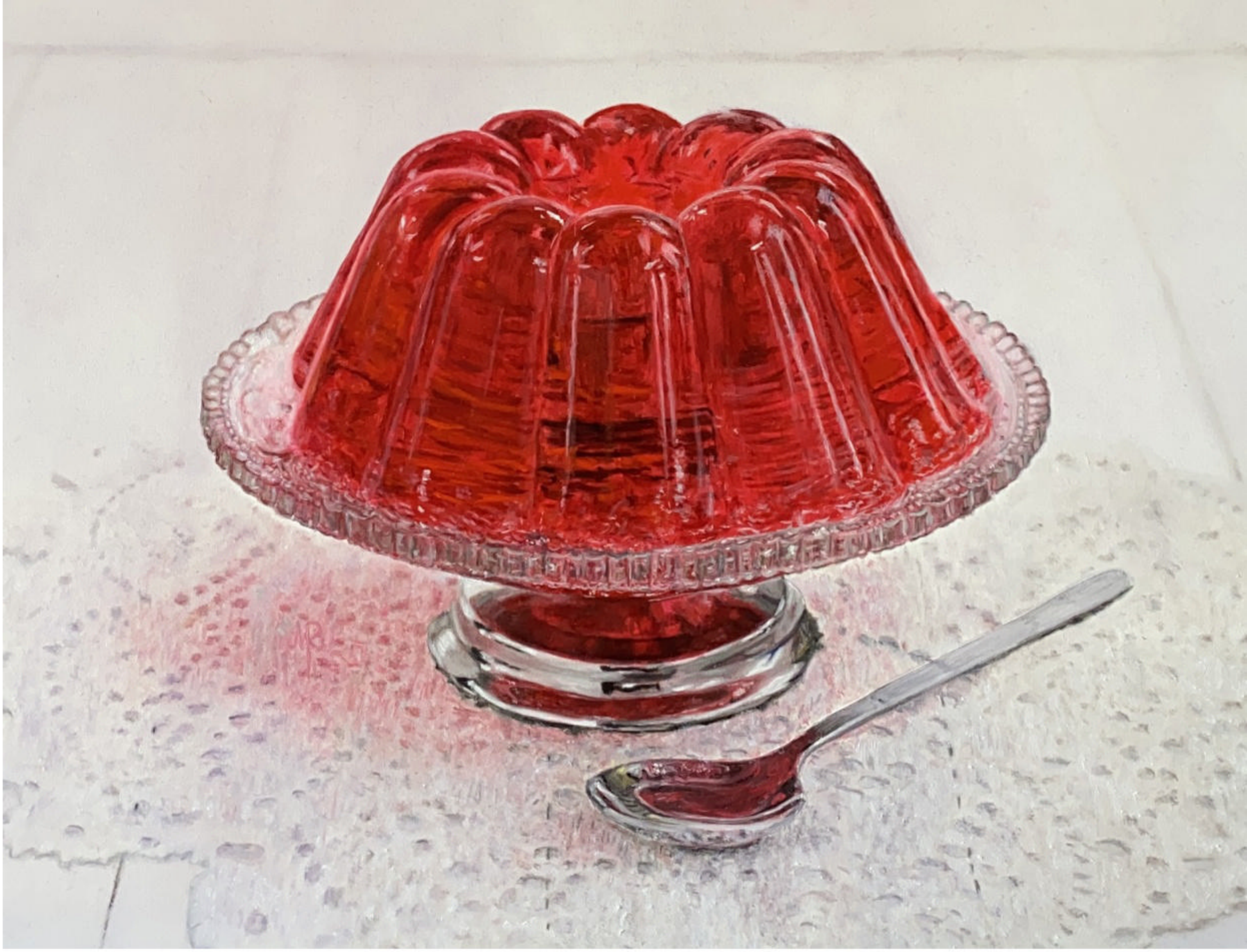
This experience fulfilled a long-held aspiration and greatly inspired his subsequent works, reflecting a noticeable improvement in his art. In February 2022, he proudly unveiled his inaugural exhibition, "Sehnsucht" ("Longing"), in downtown Siegen. His collection prominently featured hyperrealistic oil paintings, predominantly showcasing food as subjects. Notably, he crafted a burger, a hot dog, and sushi in a 91x122cm format.

He contributed the oil painting "Wassermelonen" ("Watermelons") to a group exhibition on the topic of "Wasser" ("Water") in August 2023 in a municipal gallery. Another exhibition with the theme "Alles was uns bewegt" ("Everything that moves us") with his works took place in October 2023 at another gallery.

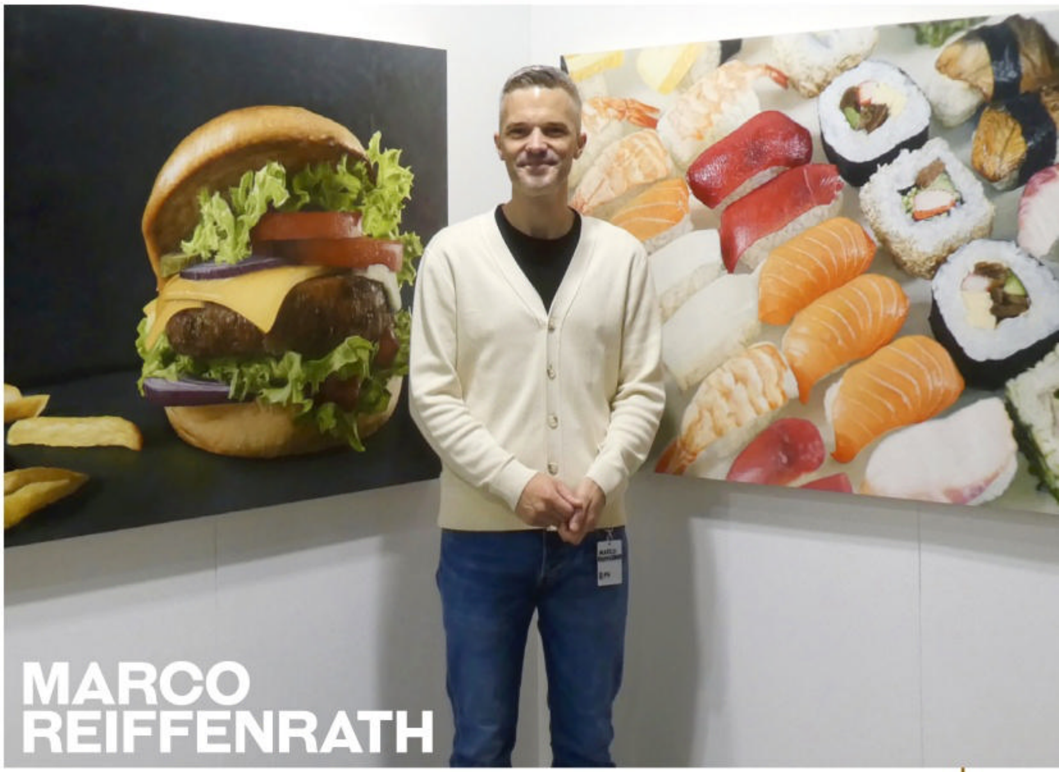




A SIMPLE DISH – STAGED LIKE A STILL LIFE OF LIGHT, FAT, AND MEMORY. THE SHEEN OF THE SAUCE, THE WHITENESS OF THE MAYO, THE RED OF THE TABLE: A FAMILIAR MOMENT ELEVATED TO AN ICON OF THE EVERYDAY.



In April 2025, Marco Reiffenrath proudly showcased his stunning collection of large-scale oil paintings for the very first time at the prestigious Discovery Art Fair XPOST Cologne Alongside his immersive dedication to creating captivating artworks, he generously imparts his knowledge and passion by conducting engaging drawing classes tailored for children and instructive oil painting courses designed for adults.



Top: Wackelpudding.
2021
Oil on Wood
30 x 40 cm
Courtesy of the artist
© Marco Reiffenrath

Marco Reiffenrath at
the Discovery Art Fair
| Cologne. 2024
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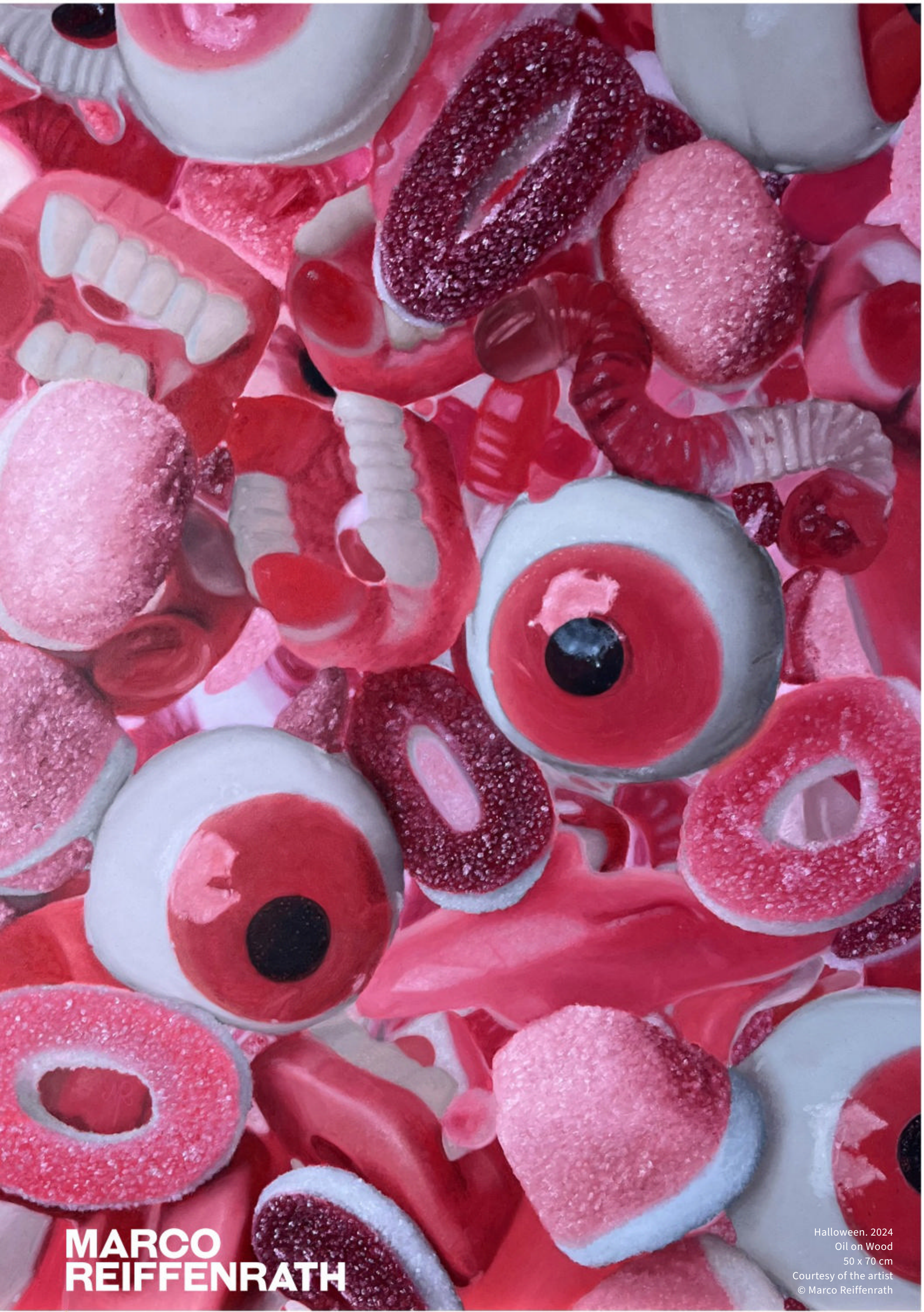
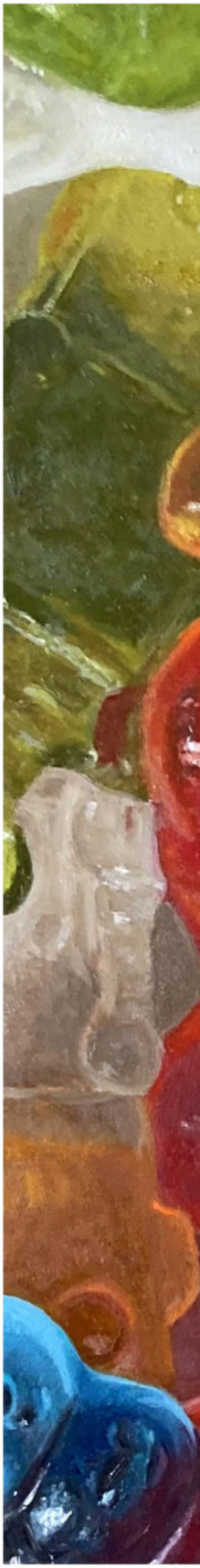
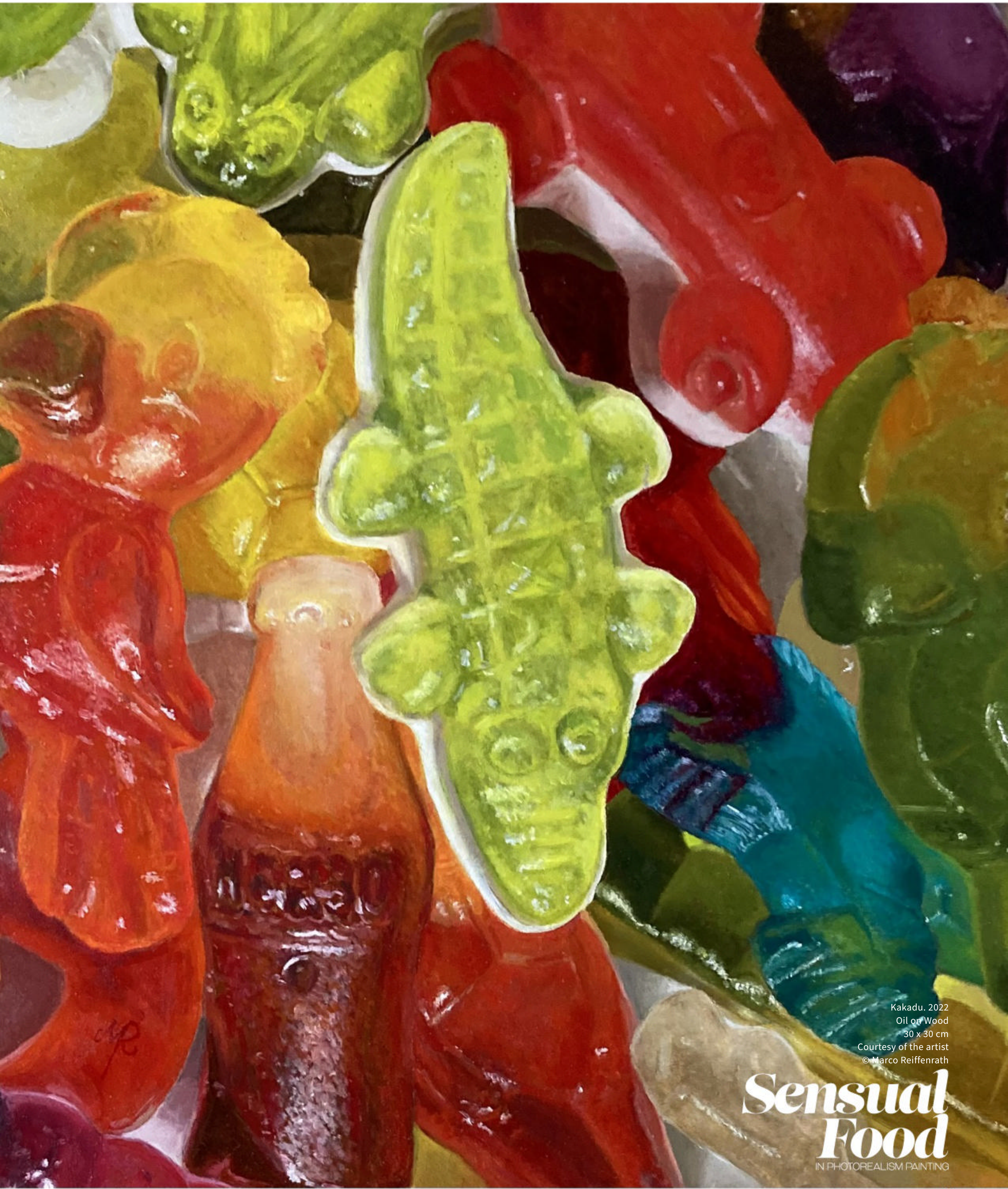


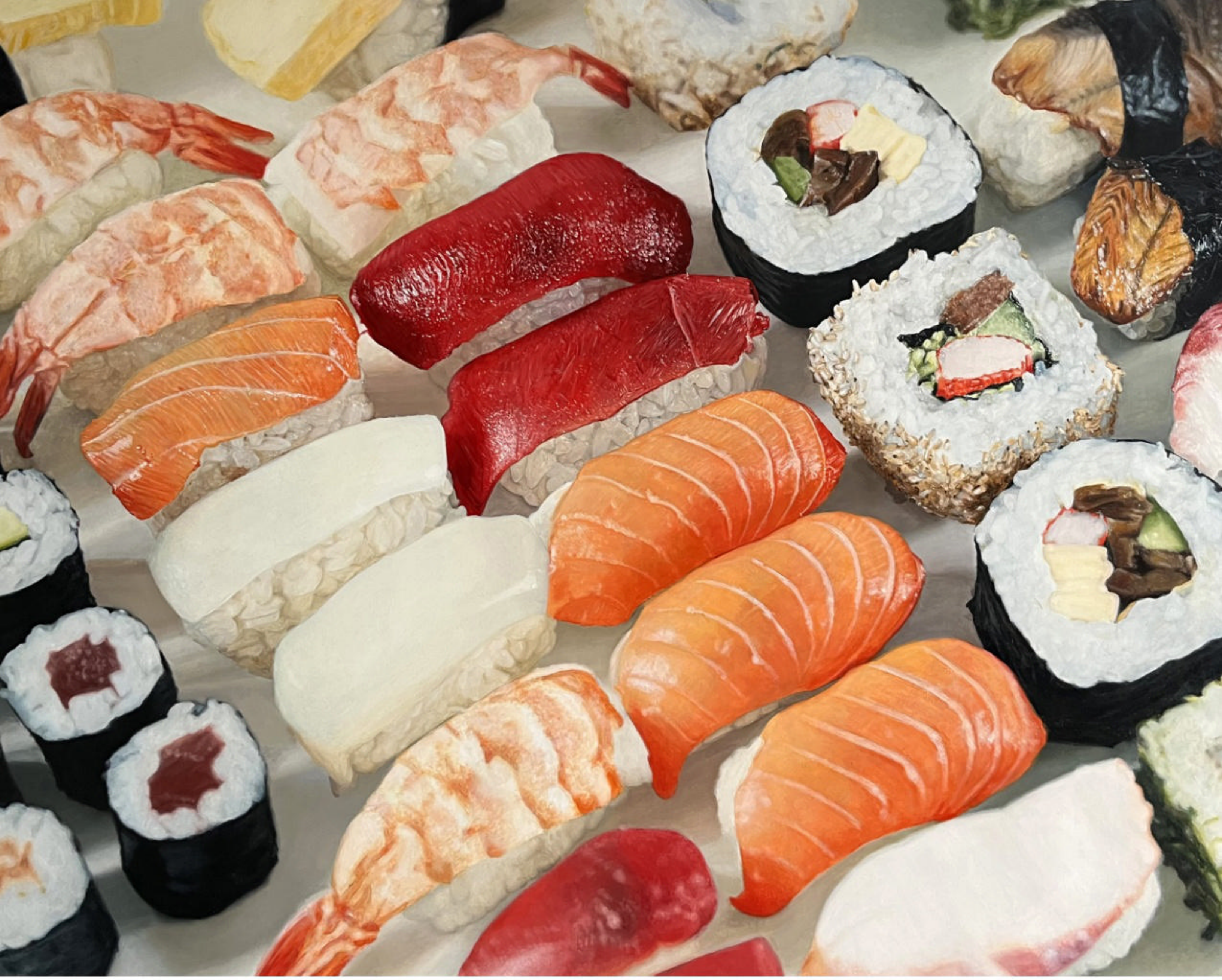
MARCO REIFFENRATH

Halloween. 2024
Oil on Wood
50 x 70 cm
Courtesy of the artist
© Marco Reiffenrath





Kakadu. 2022
Oil on Wood
30 x 30 cm
Courtesy of the artist
© Marco Reiffenrath



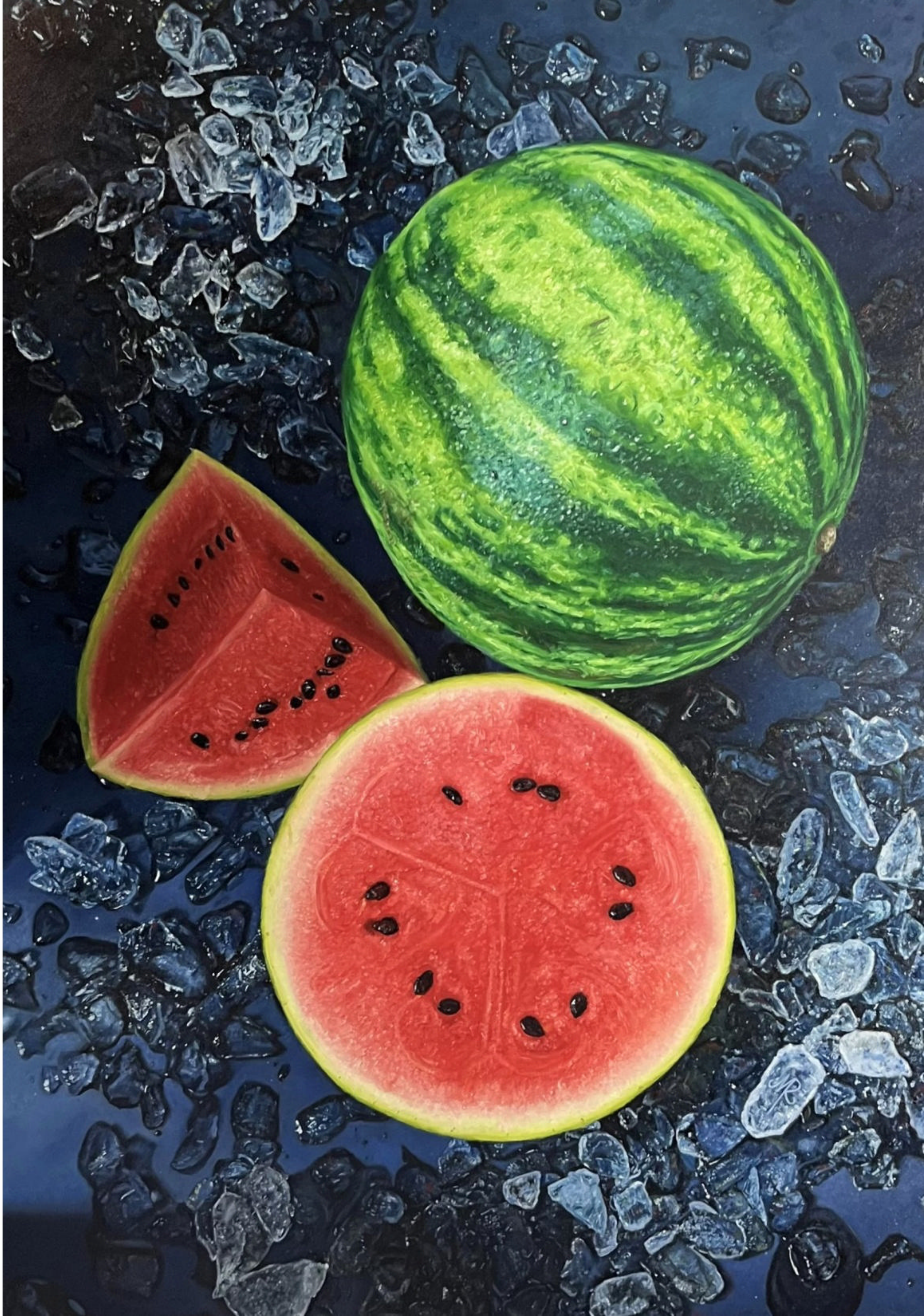
MARCO REIFFENRATH

Sensual Food
IN PHOTOREALISM PAINTING

Top:
Sushi. 2023
Oil on Wood
91 x 122 cm
Courtesy of the artist
© Marco Reiffenrath

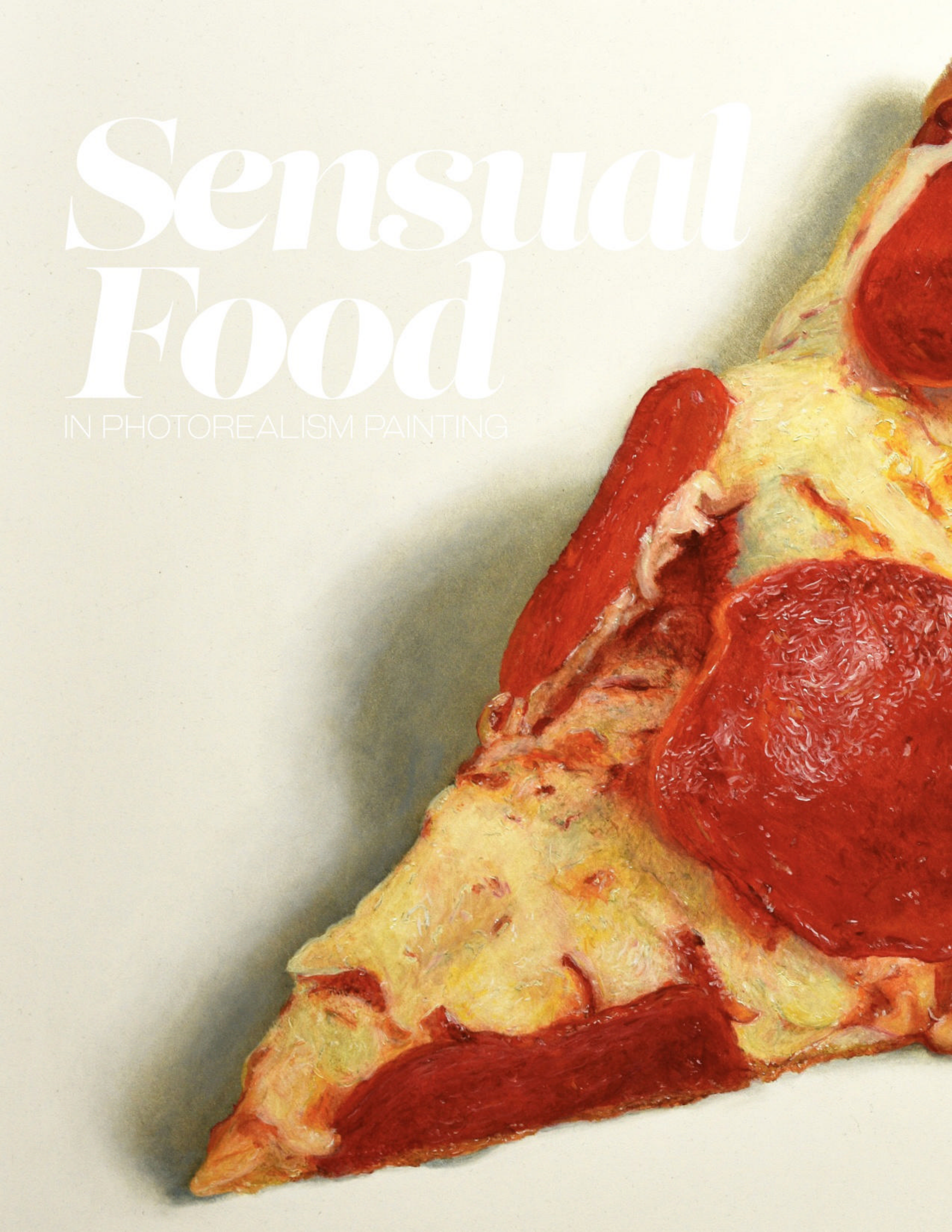
Right Page:
Wassermelonen. 2023
Oil on Wood
50 x 70 cm
Courtesy of the artist
© Marco Reiffenrath

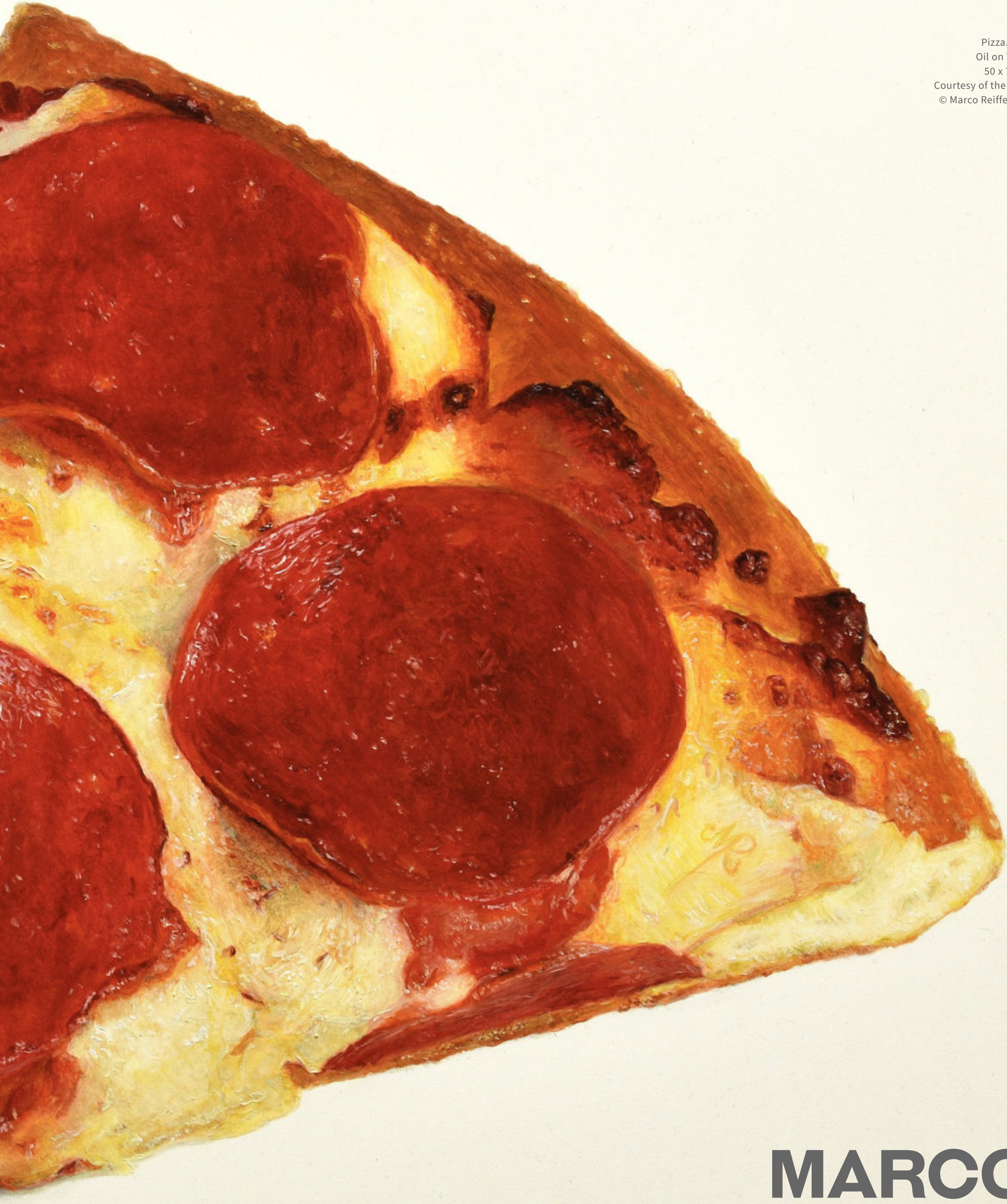
FRESHNESS AND TRANSIENCE IN THE SAME MOMENT. THE LIGHT CARESSES THE SURFACE, COLD MEETS COLOR – A SILENT PORTRAIT OF SUMMER.



Sensual Food

IN PHOTOREALISM PAINTING

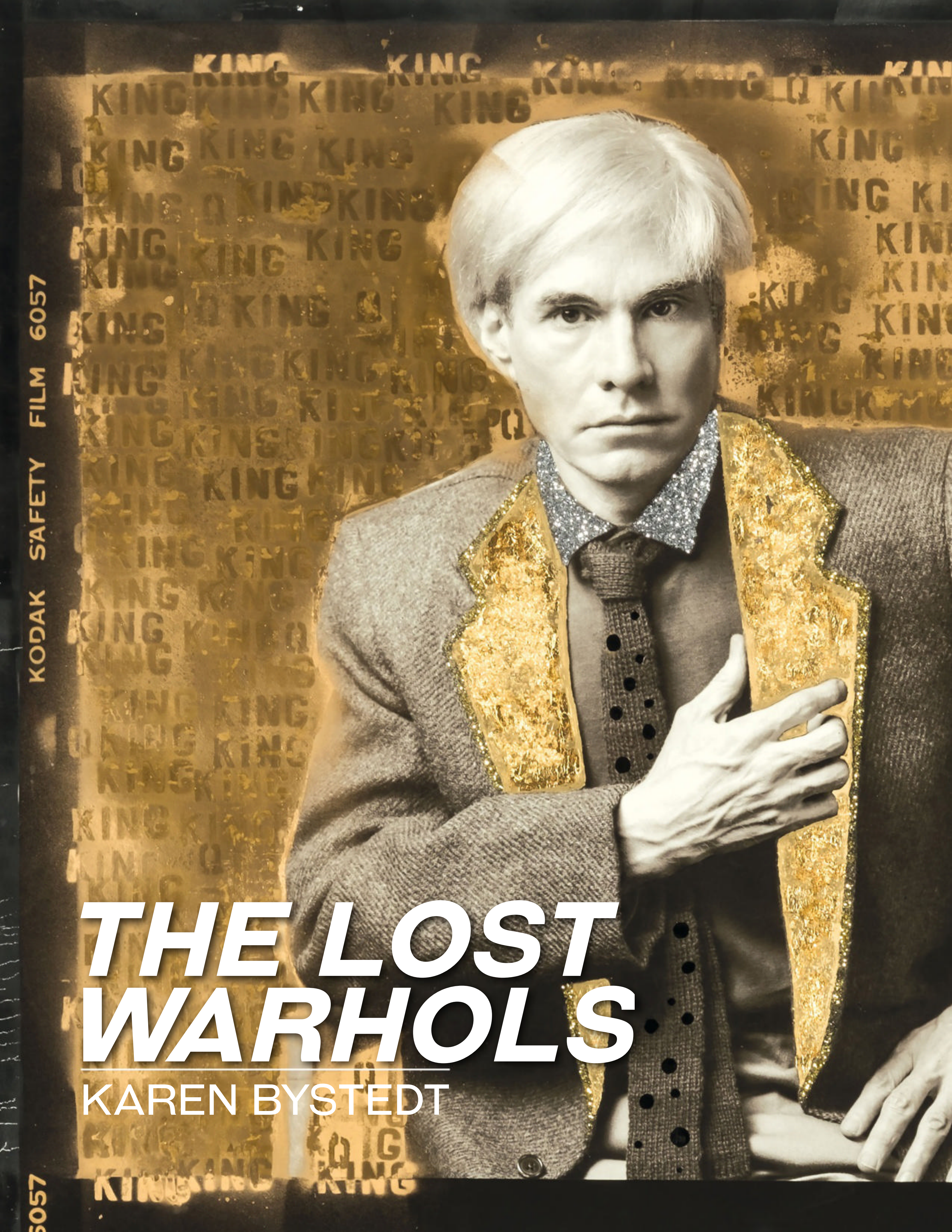




Pizza. 2021
Oil on Wood
50 x 70 cm
Courtesy of the artist
© Marco Reiffenrath

MARCO REIFFENRATH

WEBSITE: **WWW.ATELIERSCHWANENSEE.DE**
INSTAGRAM: @MARCOREIFFENRATH | FACEBOOK: /MARCO.MOND

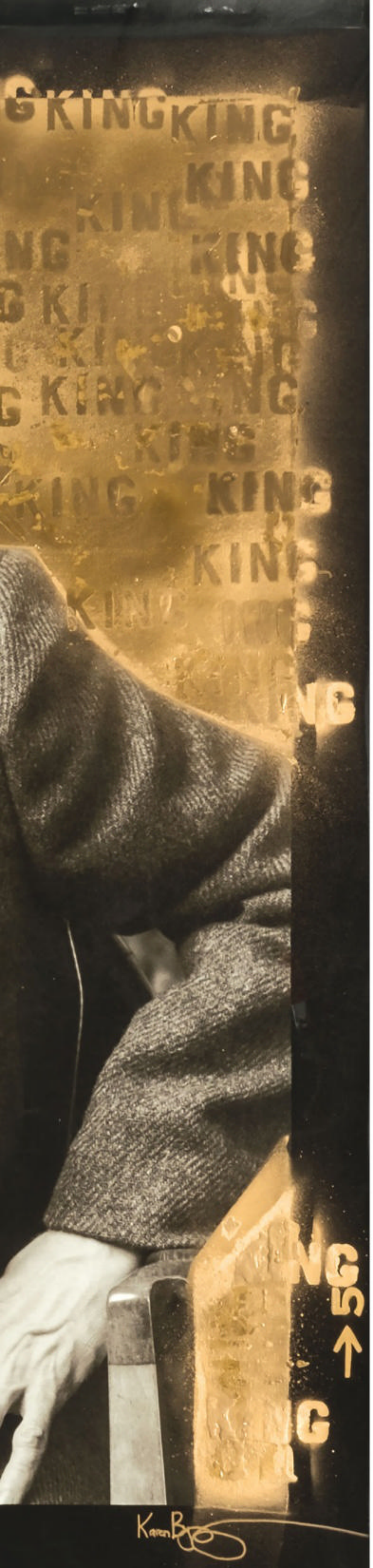


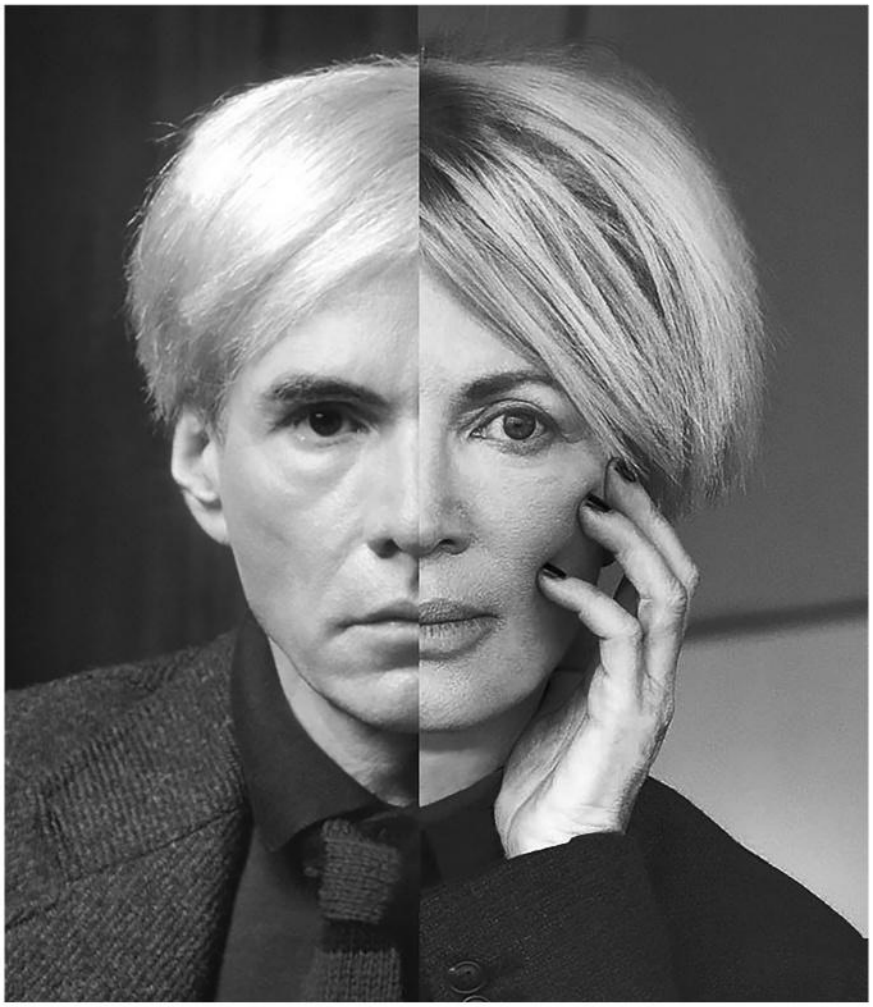
KODAK SAFETY FILM 6057
KING

THE LOST WARHOLS

KAREN BYSTEDT

THE LOST WARHOLS





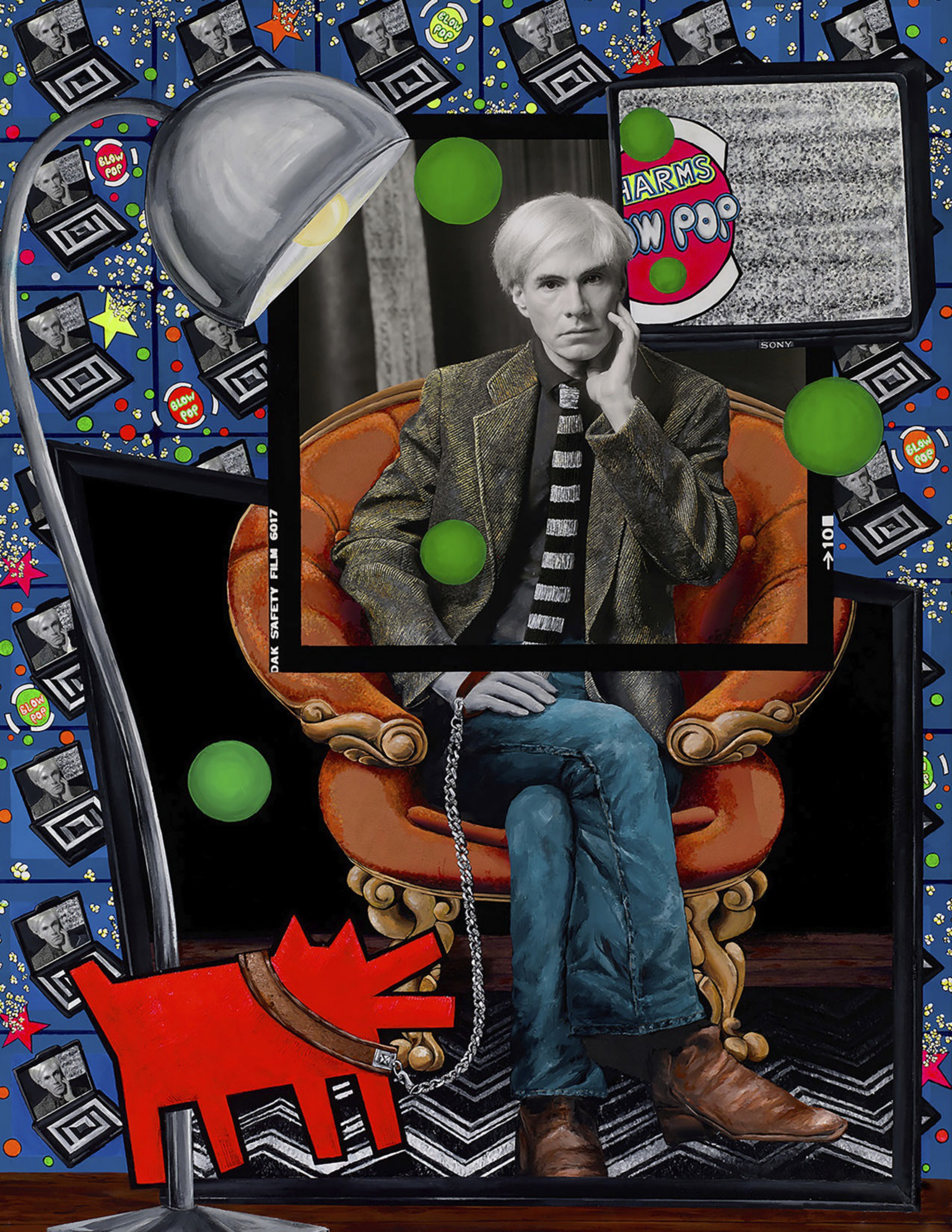
AMERICAN ARTIST
KARKAREN BYSTEDT
AND THE LOST WARHOLS

Karen Bystedt, was a student at New York University who famously called Andy Warhol to ask him to be a model for a photo shoot as a fashion model. Warhol agreed, and the resulting photos became the subject of an international art collection called ***"The Lost Warhols."***

The shoot is significant because it is one of the few instances of Warhol modeling for someone else's camera, and the images are considered to be unique within the context of Warhol's larger body of work.

Left: GOLD ANDY
Original photograph of Warhol by Karen Bystedt on archival pigment paper spray paint gold Diamond dust stencil. 40 X 40 inch
ORIGINAL ARTWORK- SOLD
Karen Bystedt © All rights reserved.

Top: ANDY & KAREN
Media Manipulation with Original photograph of Warhol by Karen Bystedt 40 X 40 inch
Karen Bystedt © All rights reserved.


BLOW POP
HARMS
OW POP
SONY
DAK SAFETY FILM 6017
10

The Lost Warhols artworks by the young photographer/artist who conceptualized turning the legendary artist into the "ART" after finding 10 of 36 of her lost negatives in 2011 add to the cultural and historical context of the shoot. Artist Proofs of original photographs are part of the permanent collections of The Warhol Museum and Astrup Fearnley Museum of Modern Art in Oslo, Norway, as well as in the private collections of Prince Andrew of Monaco, the Hearst Foundation, and many other notable collectors.

Top: A portrait of Karen Bystedt, photography by Svein Bringsdal© All rights reserved.

Left Page: ANDY WITH KEITH HARING DOG
Artist: Karen Bystedt with Trew Love
Prints with original photo of Andy Warhol by Bystedt
Size: 30 X 20. Edition: 50. ORIGINAL SOLD
Karen Bystedt © All rights reserved.

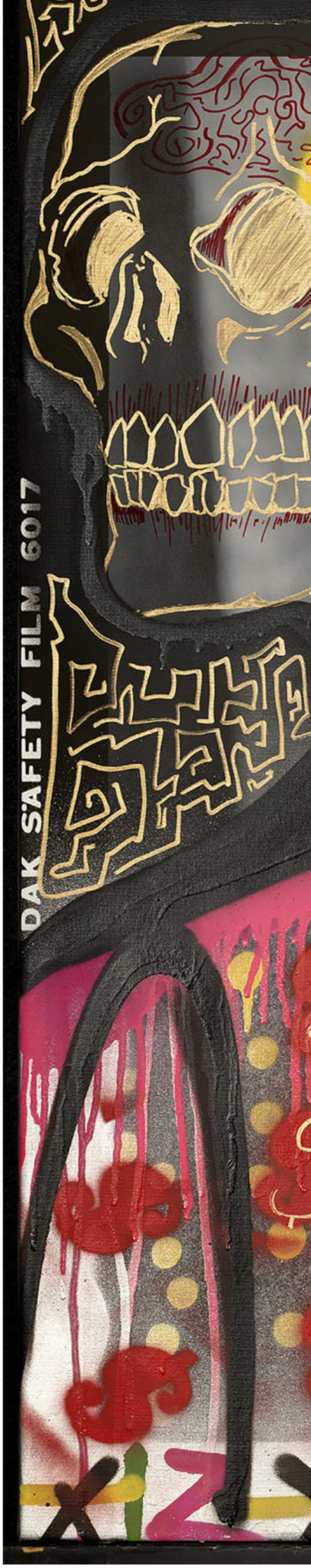
"EVERYTHING I DO IS A HOBBY."

Andy Warhol circa 1982

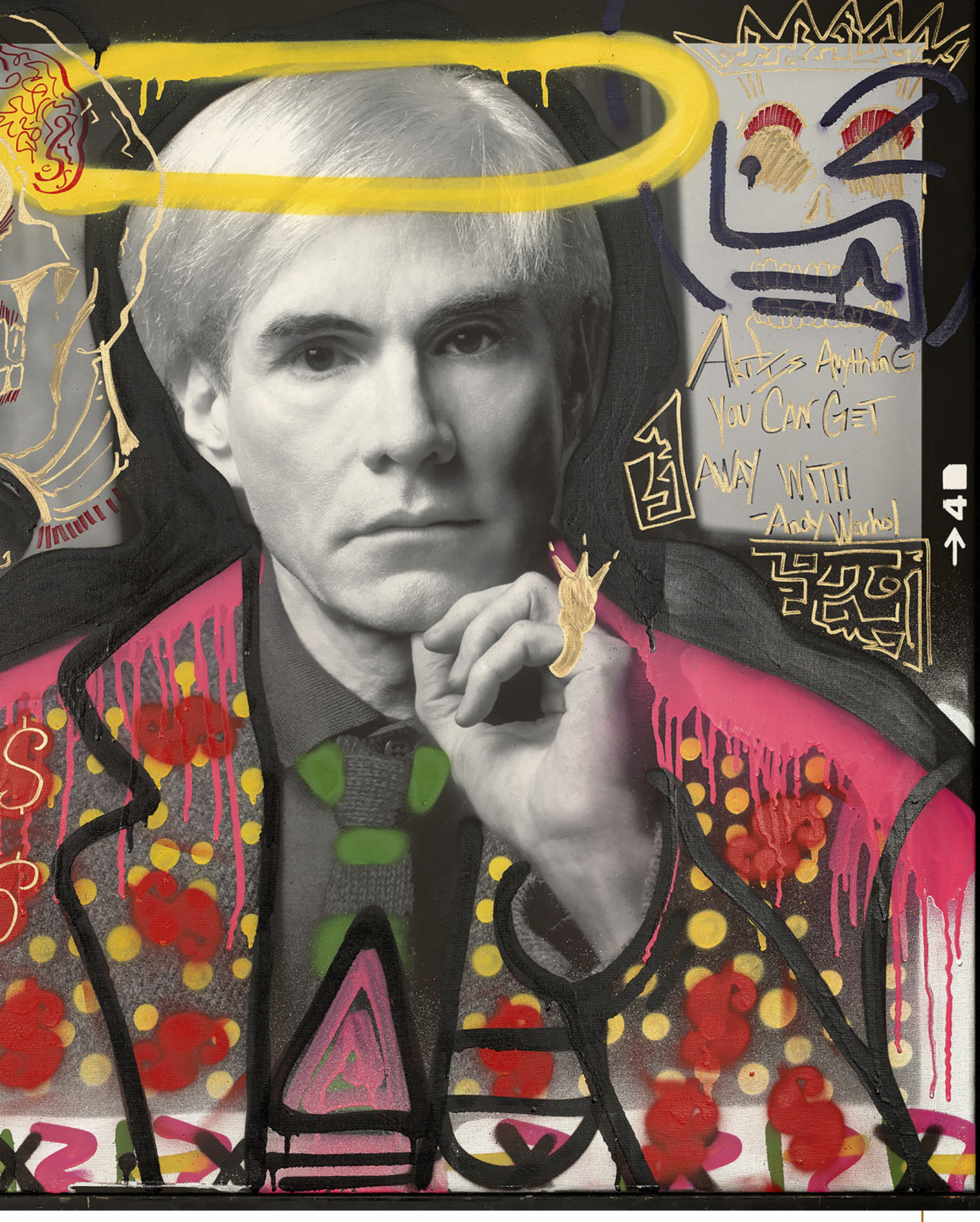
AMERICAN ARTIST
KAREN BYSTEDT
AND THE LOST WARHOLS

One of the first woman street artists to proliferate a male-dominated space, Karen Bystedt's works were collected by internationally renowned private and public collections: As seen in now historical exhibits that define street art next To Retna, Cleon Peterson, Big Sleeps, Bradley Theodore, Gregory Siff, Add Fuel, Producer BDB and Speedy Graffito is Karen Bystedt.

In the king's list of names, you'll find this ingenious woman.
Karen Bystedt's photographs of Andy Warhol have transcended from portraits taken by an NYU student to a historical image used as the concluding image in Blake Gopnik's definitive biopic, WARHOL Harper Collins (2020). Bystedt photographed and immortalized Johnny Depp, Brad Pitt, Keanu Reeves, and Djimon Hounsou in her book Before They Were Famous well before creating a massive contemporary archive re-identifying Warhol's contributions with her contributions to the street art world, opening the conversation of women breaking barriers in art, hip hop and pop culture today.



ANDY WITH HALO CROWN
Mixed Media, photo on canvas with
acrylic pens and spray paint.
40 x 40 inch. Original Art Work - SOLD
Chris Brown X Karen Bystedt ©
All rights reserved.


Art is Anything
You Can Get
Away With
-Andy Warhol
$
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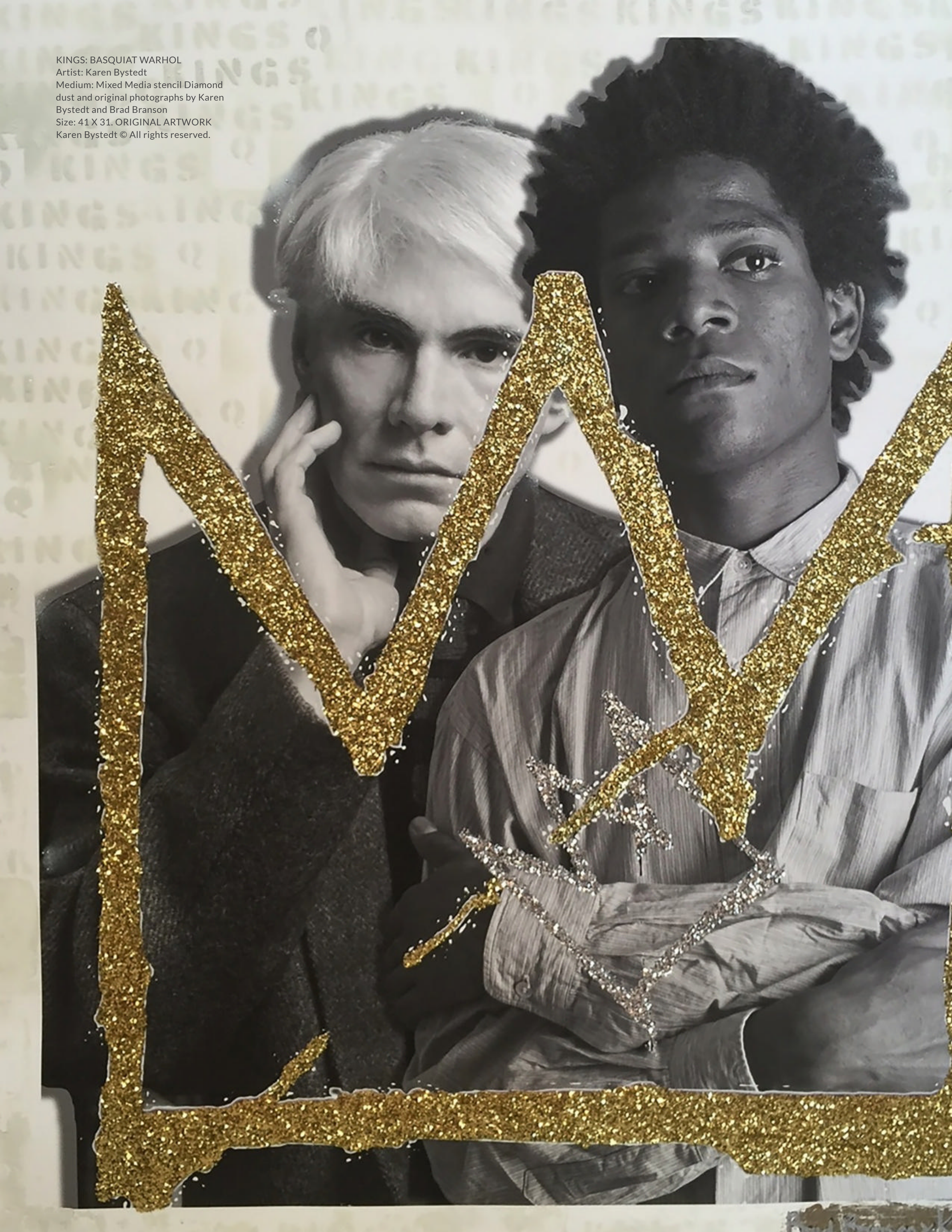
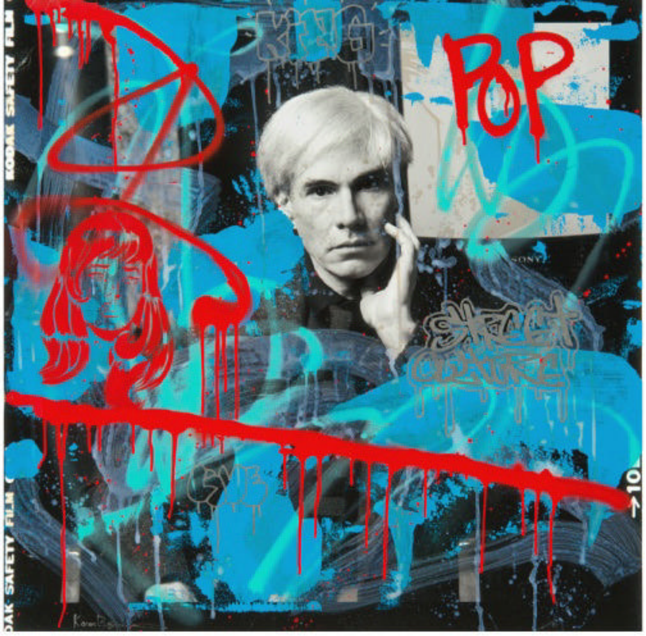


KINGS: BASQUIAT WARHOL
Artist: Karen Bystedt
Medium: Mixed Media stencil Diamond dust and original photographs by Karen Bystedt and Brad Branson
Size: 41 X 31. ORIGINAL ARTWORK
Karen Bystedt © All rights reserved.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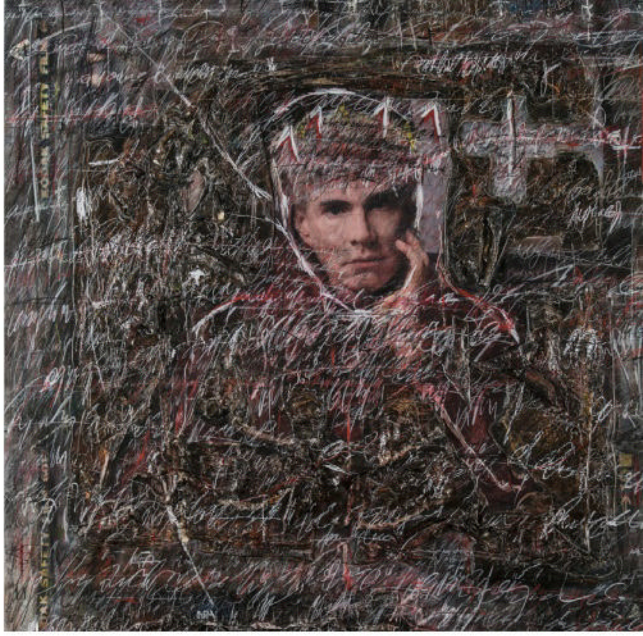
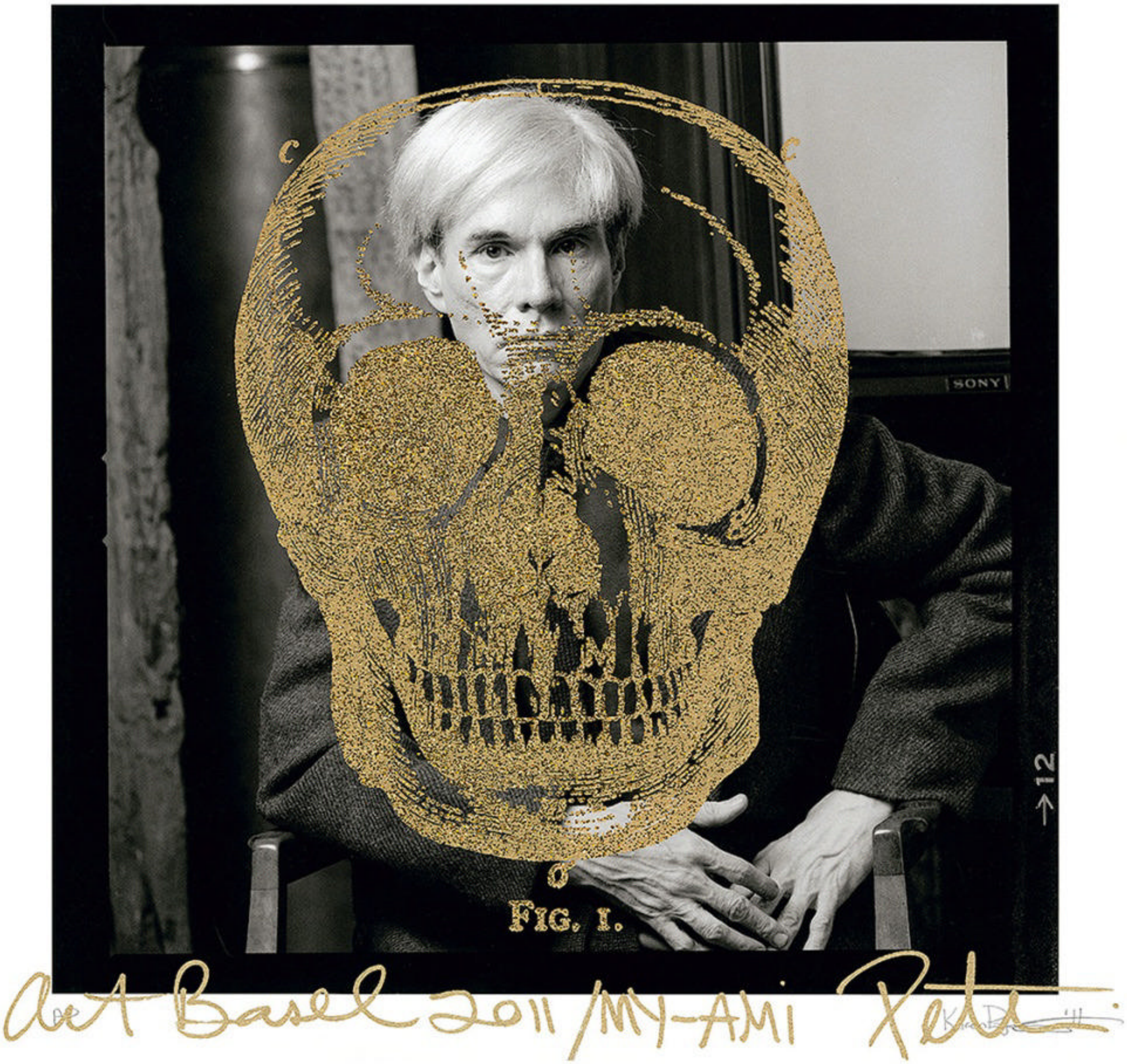


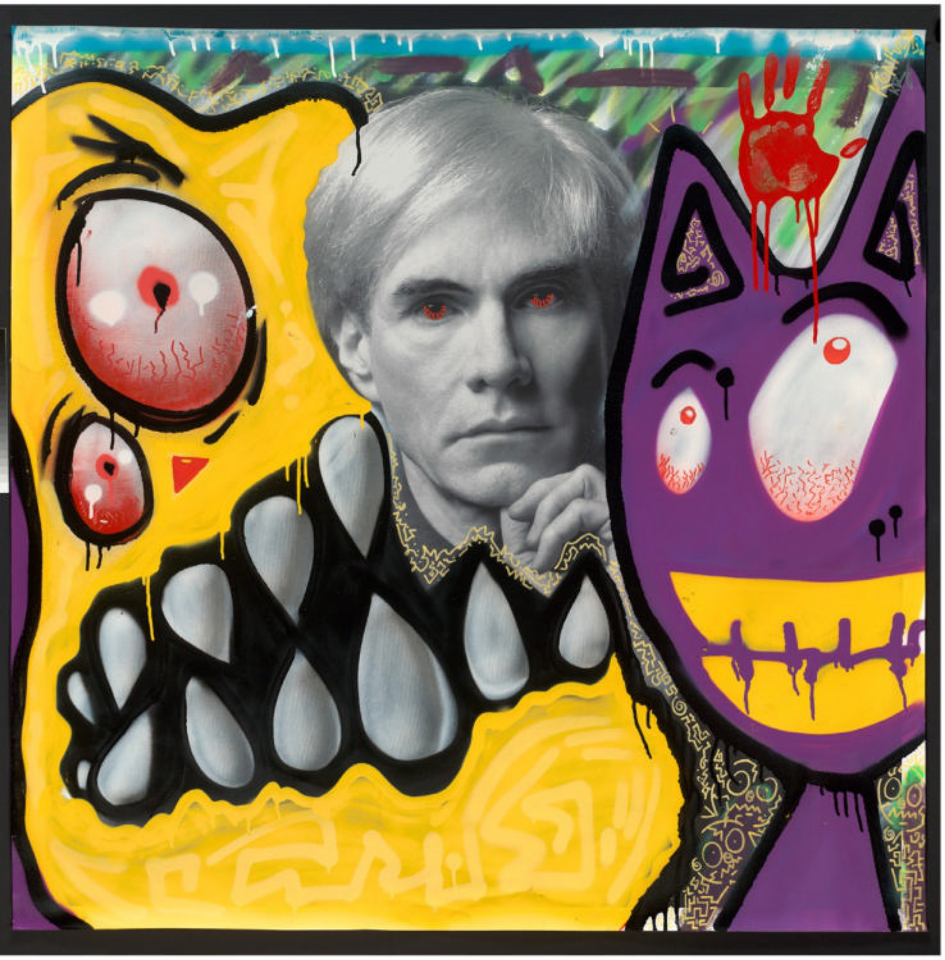

SONY
→12
FIG. I.
Art Basel 2011 /MY-AMI
Pete

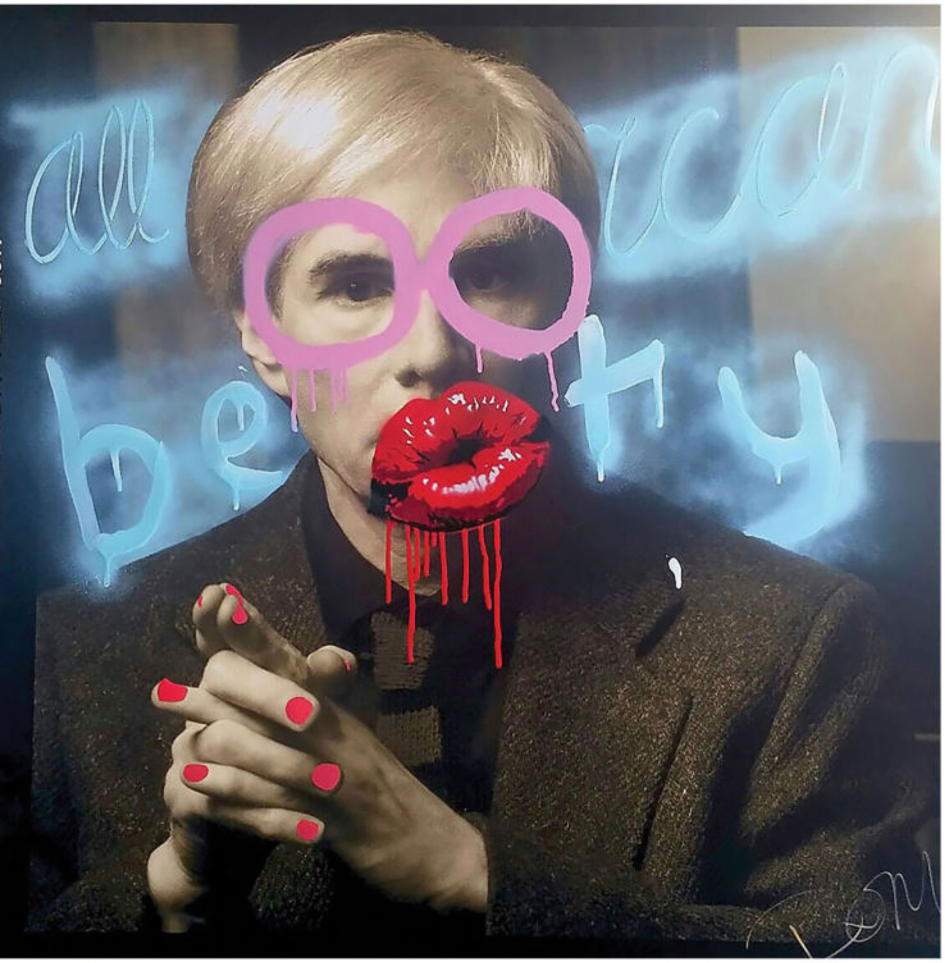
Top Left: UNTITLED
Artist: Karen Bystedt with Speedy Graphito
Medium: Original photograph of Warhol by Karen Bystedt with acrylic paint by Speedy Graphito. Size: 39 X 39. ON PAPER FRAMED - SOLD. Edition: AP 1/3
Karen Bystedt © All rights reserved.

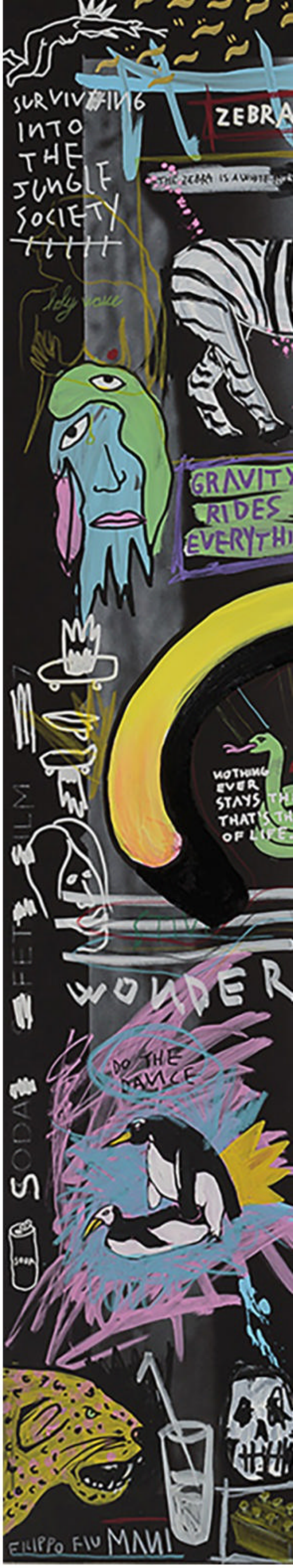
Top Right: Window into the Mind of Andy Warhol, 2017
Height: 137.16 cm (54 in)Width: 137.16 cm (54 in)
Karen Bystedt and Maxim © All rights reserved.

GOLD SKULL ANDY
Artist: Karen Bystedt with Peter Tunney
Medium: Hand-embellished print
Size: 17 X 17. Edition: 10
Karen Bystedt © All rights reserved.

THE LOST WARHOLS



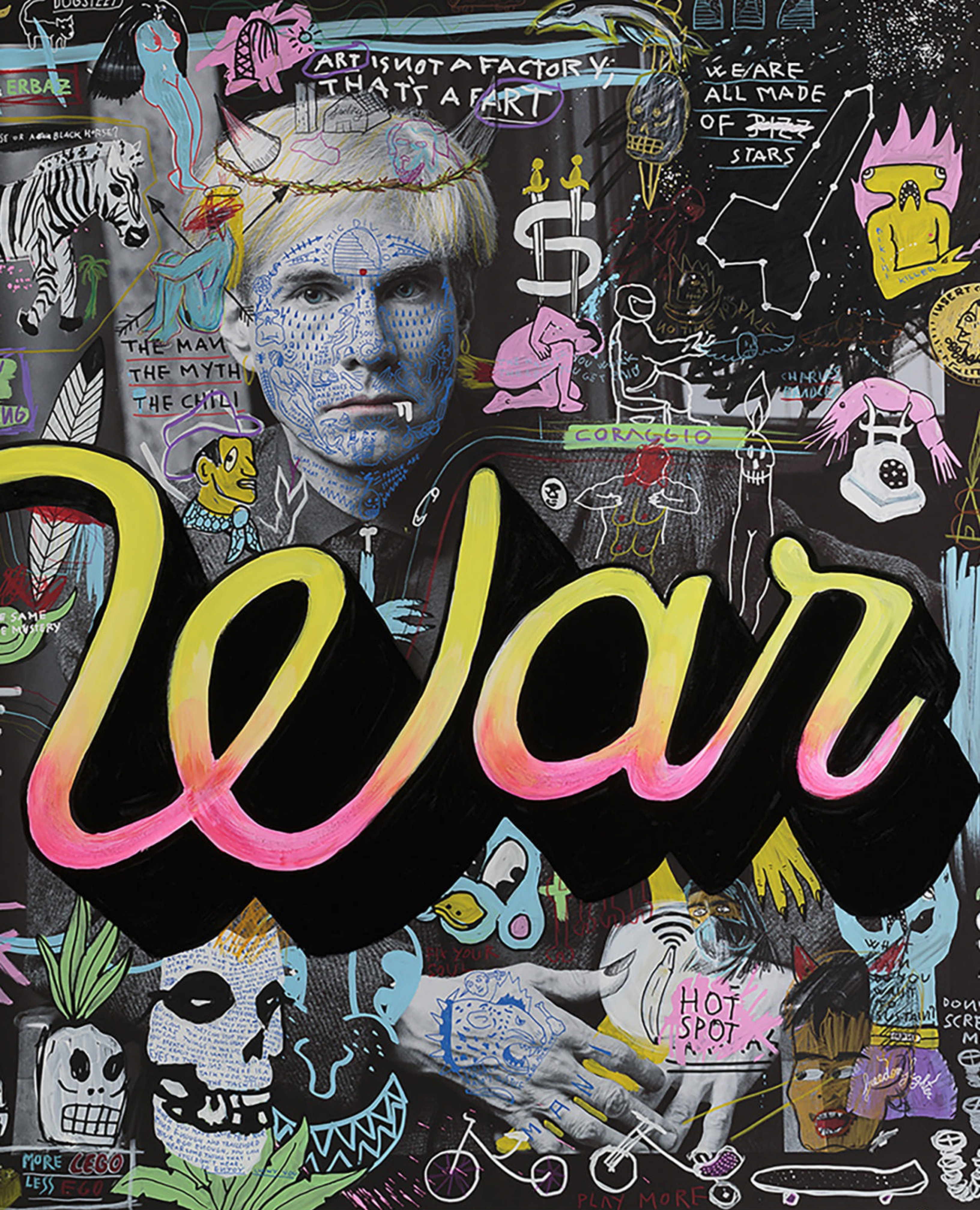



SURVIVING
INTO
THE
JUNGLE
SOCIETY
ZEBRA
GRAVITY
RIDES
EVERYTHI
NOTHING
EVER
STAYS
THAT'S
OF LIFE
WONDER
DO THE
DANCE
SODA
ENIPPO FIU MANI

Right: WAR, 2016
Mixed media, photography, krink markers, acrylic paint
39 × 39 in | 99.1 × 99.1 cm
Frame included
Karen Bystedt and Mattia Fiumani ©
All rights reserved.

Top: Late Night, 2015
Mixed Media, Silk Screen
27 X 27 inch.
Frame included. Edition 55/240
Karen Bystedt, Chris Brown ©
All rights reserved.

Bottom: American Beauty, 2015
Mixed media, photography, acrylic paint
40 × 40 × 1 in | 101.6 × 101.6 × 2.5 cm
Frame included
Karen Bystedt, Dom Pattinson ©
All rights reserved.


ART IS NOT A FACTORY,
THAT'S A FART
WE ARE
ALL MADE
OF ~~DIZZ~~
STARS
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War
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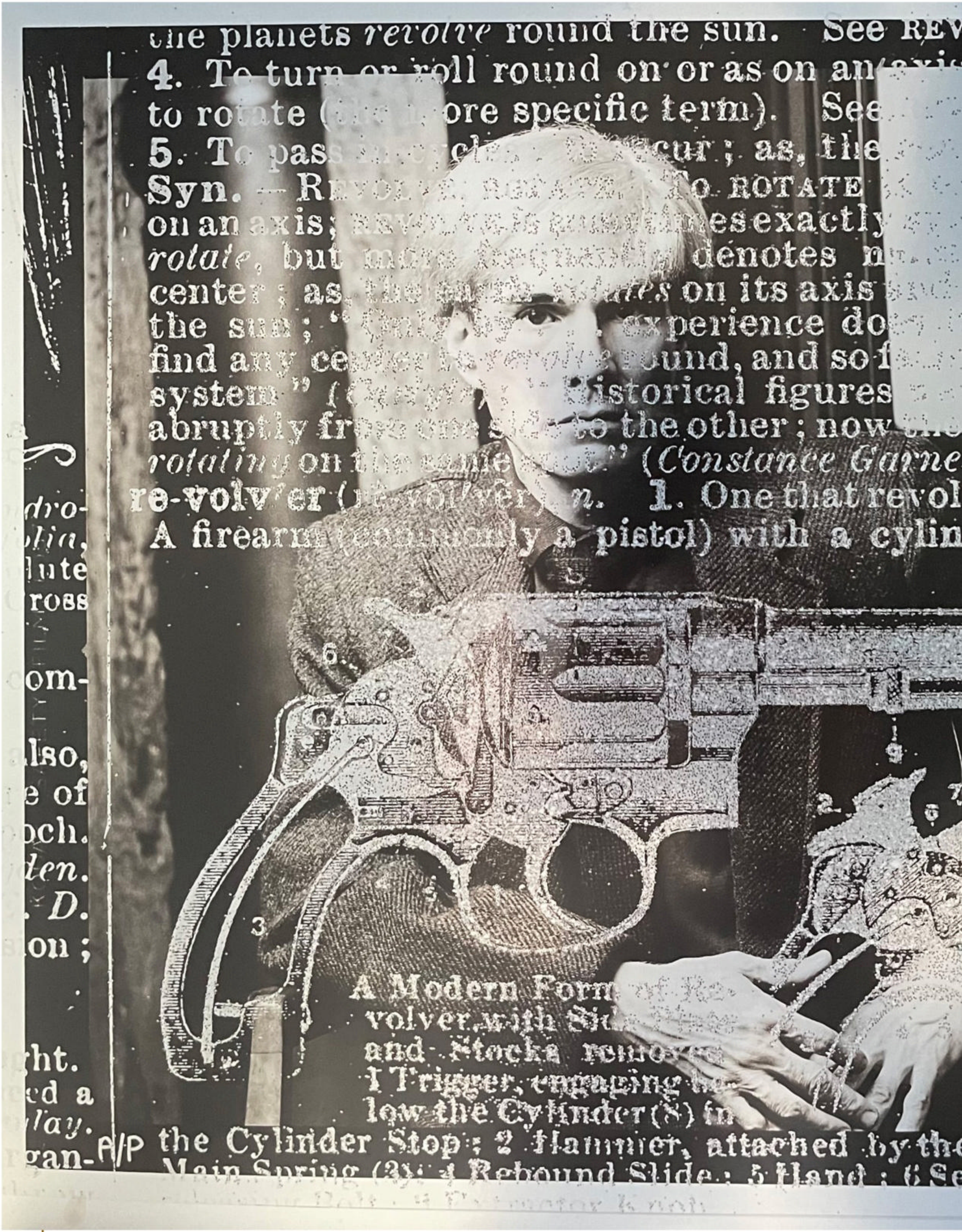
SPOT
MORE LEGO
LESS EGO
PLAY MORE


the planets revolve round the sun. See REV
4. To turn or roll round on or as on an axis
to rotate (the more specific term). See
5. To pass in cycles; to recur; as, the
Syn. — REVOLVE, ROTATE. To ROTATE
on an axis; REVOLVE is sometimes exactly
rotate, but more frequently denotes m
center; as, the earth rotates on its axis and
the sun; "Only by experience do
find any center to revolve round, and so f
system" historical figures
abruptly from one side to the other; now the
rotating on the same" (Constance Garne
re-volv'er (rē-vŏl'vẽr), n. 1. One that revol
A firearm (commonly a pistol) with a cylin
A Modern Form of Re-
volver, with Side
and Stocks removed
1 Trigger, engaging be-
low the Cylinder (8) in
the Cylinder Stop; 2 Hammer, attached by the
Main Spring (3); 4 Rebound Slide; 5 Hand; 6 Se
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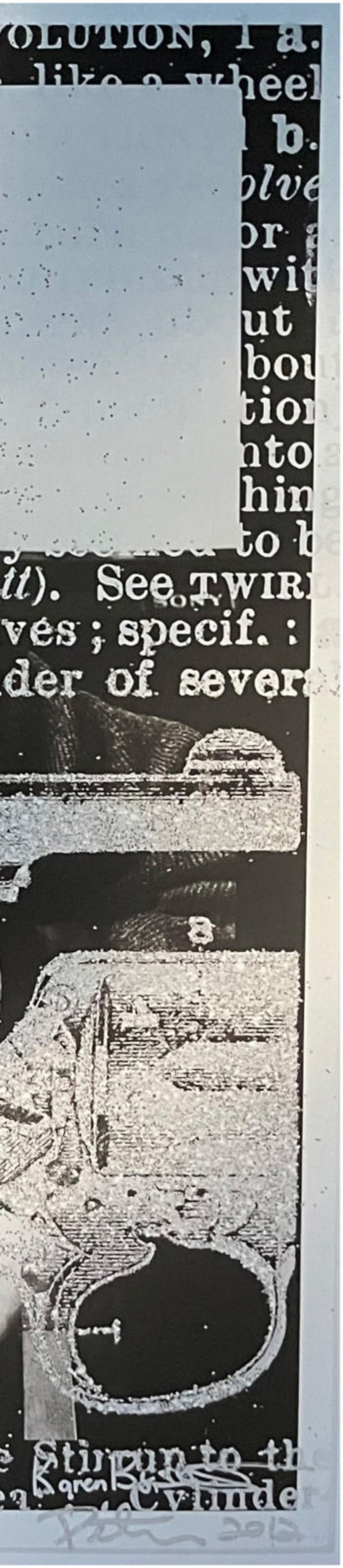
OLUTION, I a.
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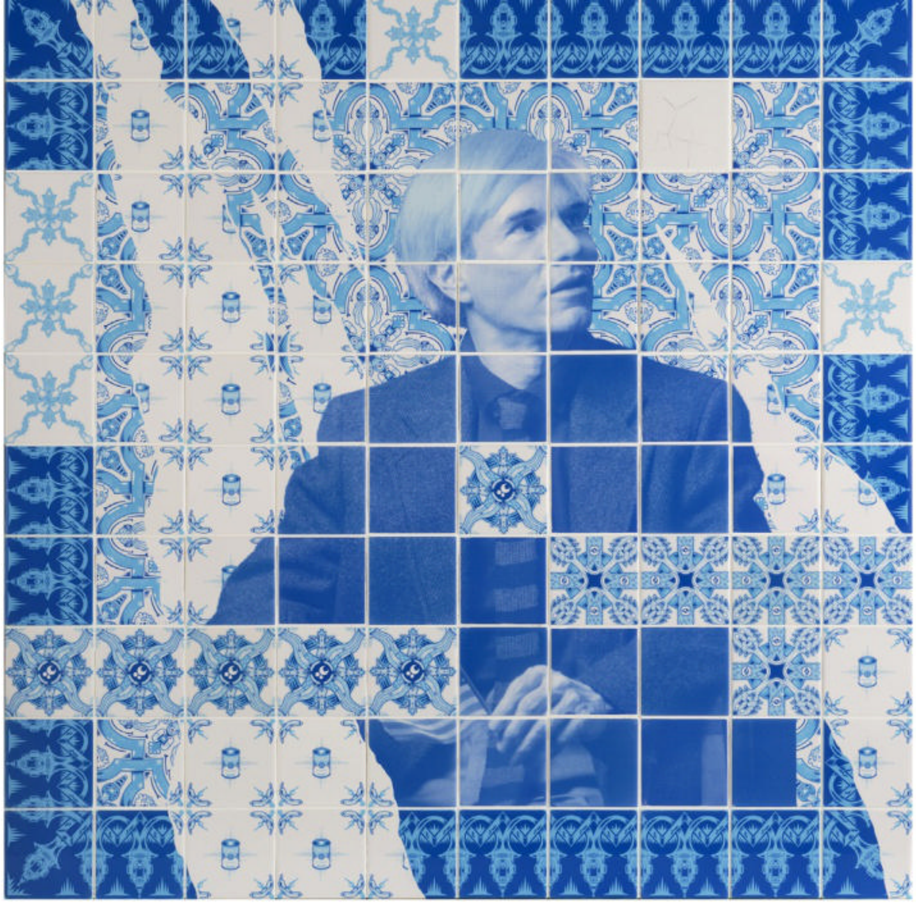
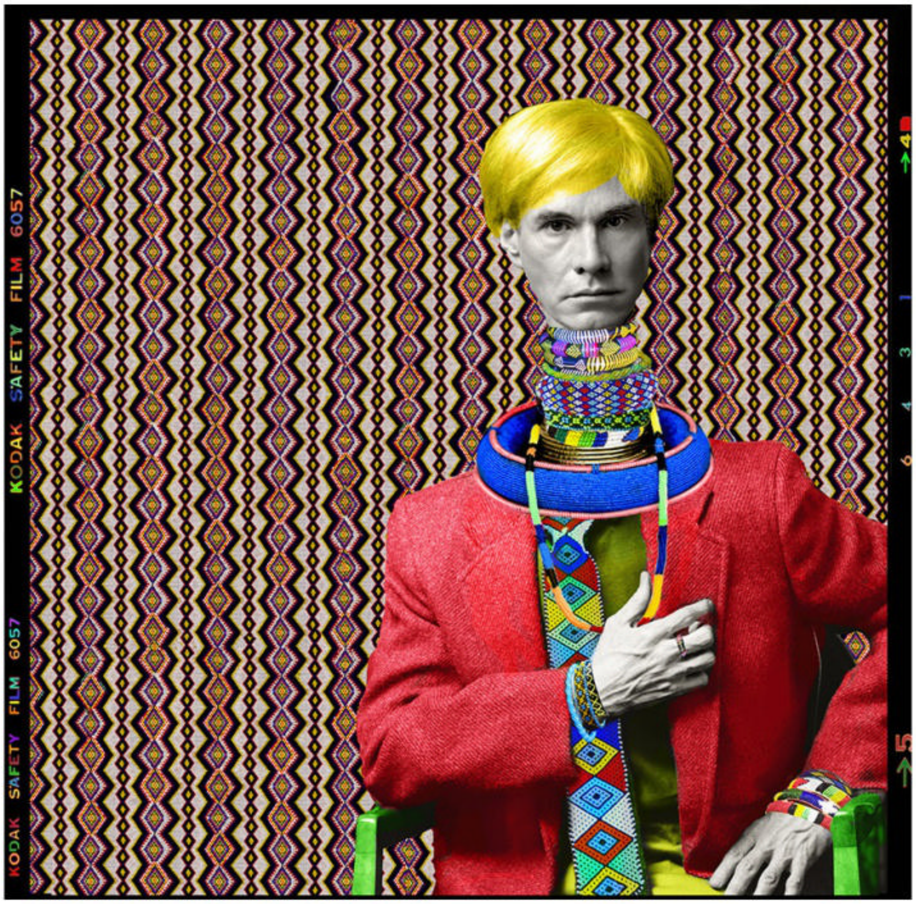
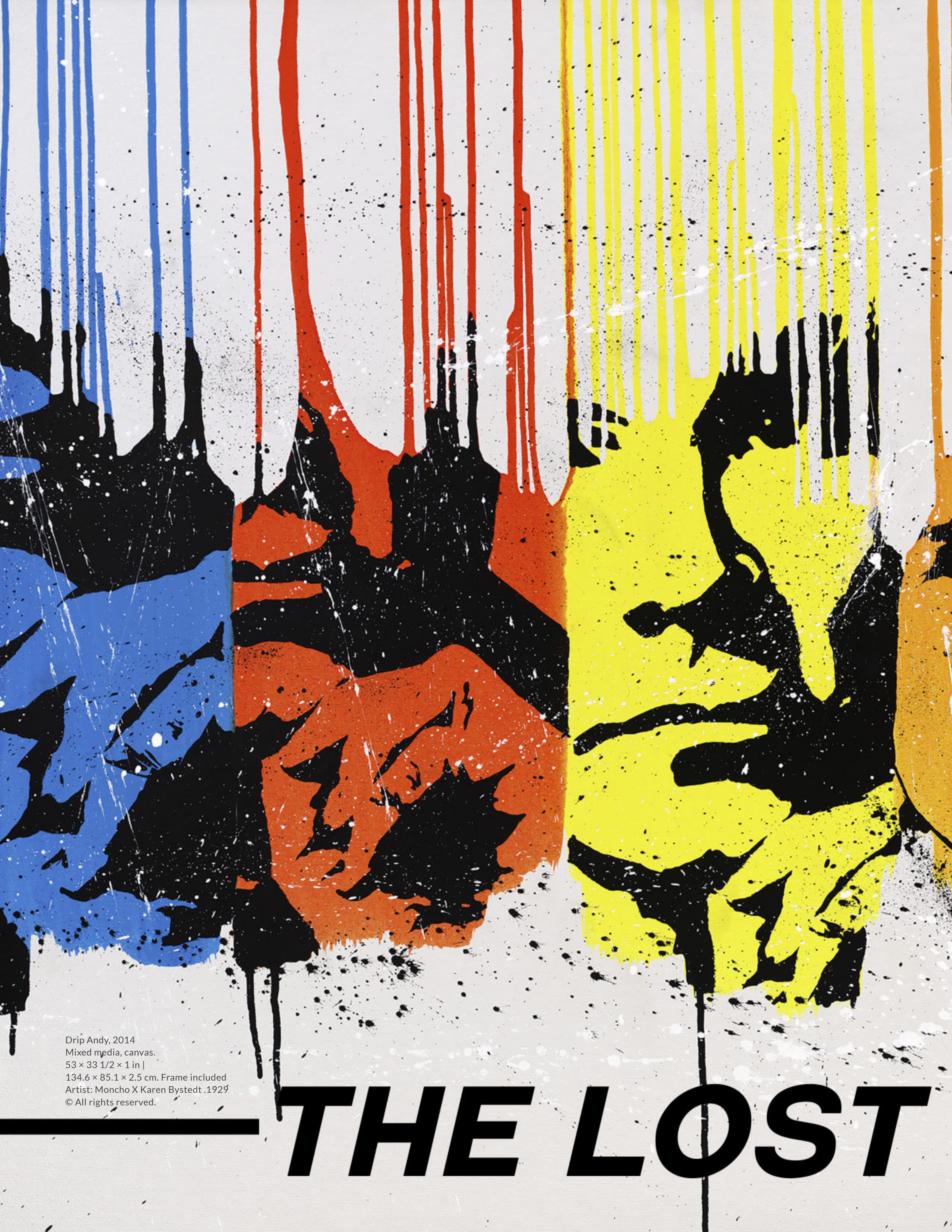



KODAK SAFETY FILM 6057
KODAK SAFETY FILM 6057

Left: DIAMOND GUN, 2017
Mixed Media, Unique Framed Print
AP of Gun with Diamonds
16 1/2 × 16 1/2 in | 41.9 × 41.9 cm
Frame included. Edition of 3 + 1AP
Karen Bystedt, Peter Tunney © All rights reserved.

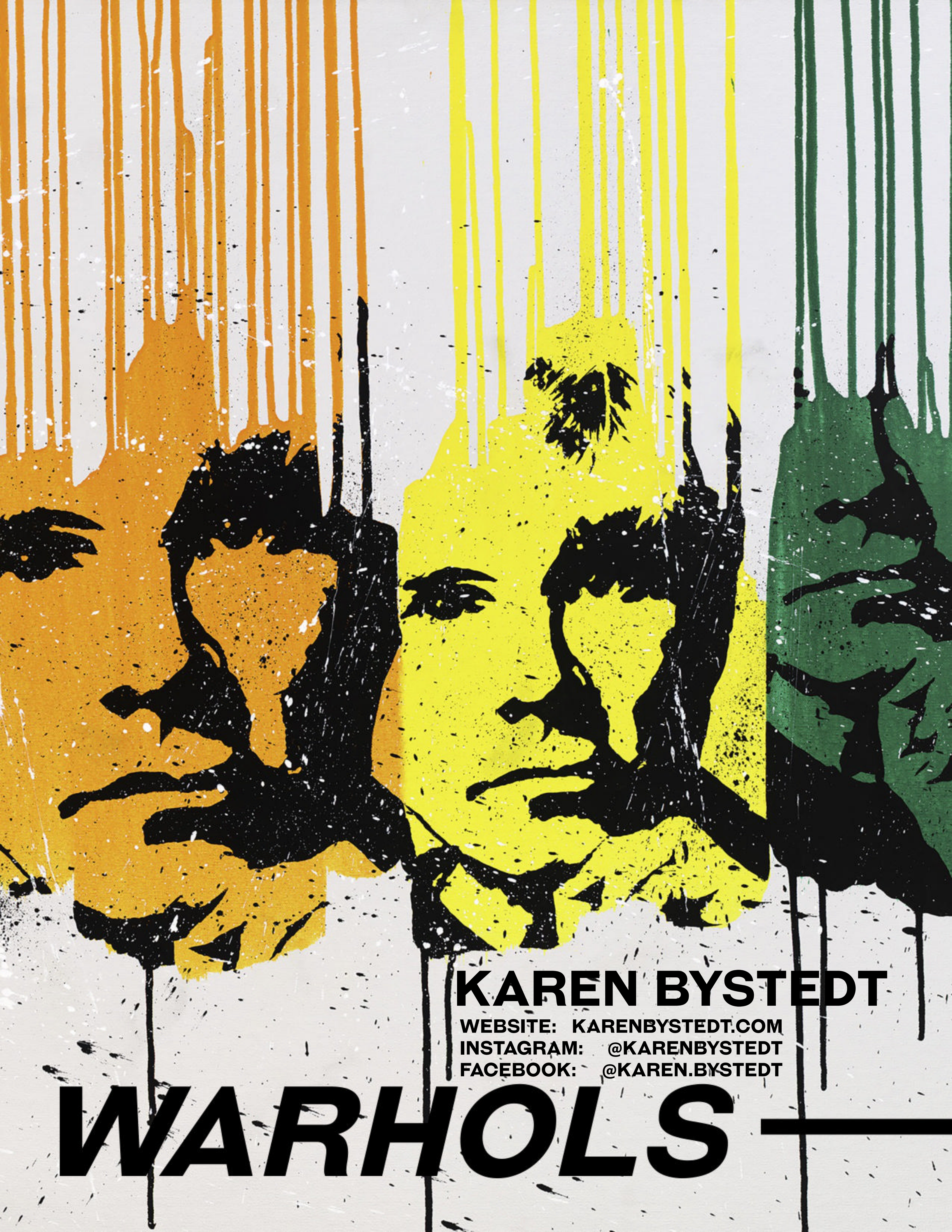
Top: PORTUGAL TILE ANDY
Artist: Karen Bystedt with Add Fuel
Medium: Original tile artwork from the photograph of Warhol by Karen Bystedt . Size: 40 X 40. ORIGINAL ART WORK- SOLD. Karen Bystedt © All rights reserved.

Bottom: Giraf Neck Good. 2014
Media manipulation on the original photograph
44 × 44 in | 111.8 × 111.8 cm
Karen Bystedt, Ralph Ziman © All rights reserved.



Drip Andy, 2014
Mixed media, canvas.
53 × 33 1/2 × 1 in |
134.6 × 85.1 × 2.5 cm. Frame included
Artist: Moncho X Karen Bystedt .1929
© All rights reserved.

THE LOST



KAREN BYSTEDT

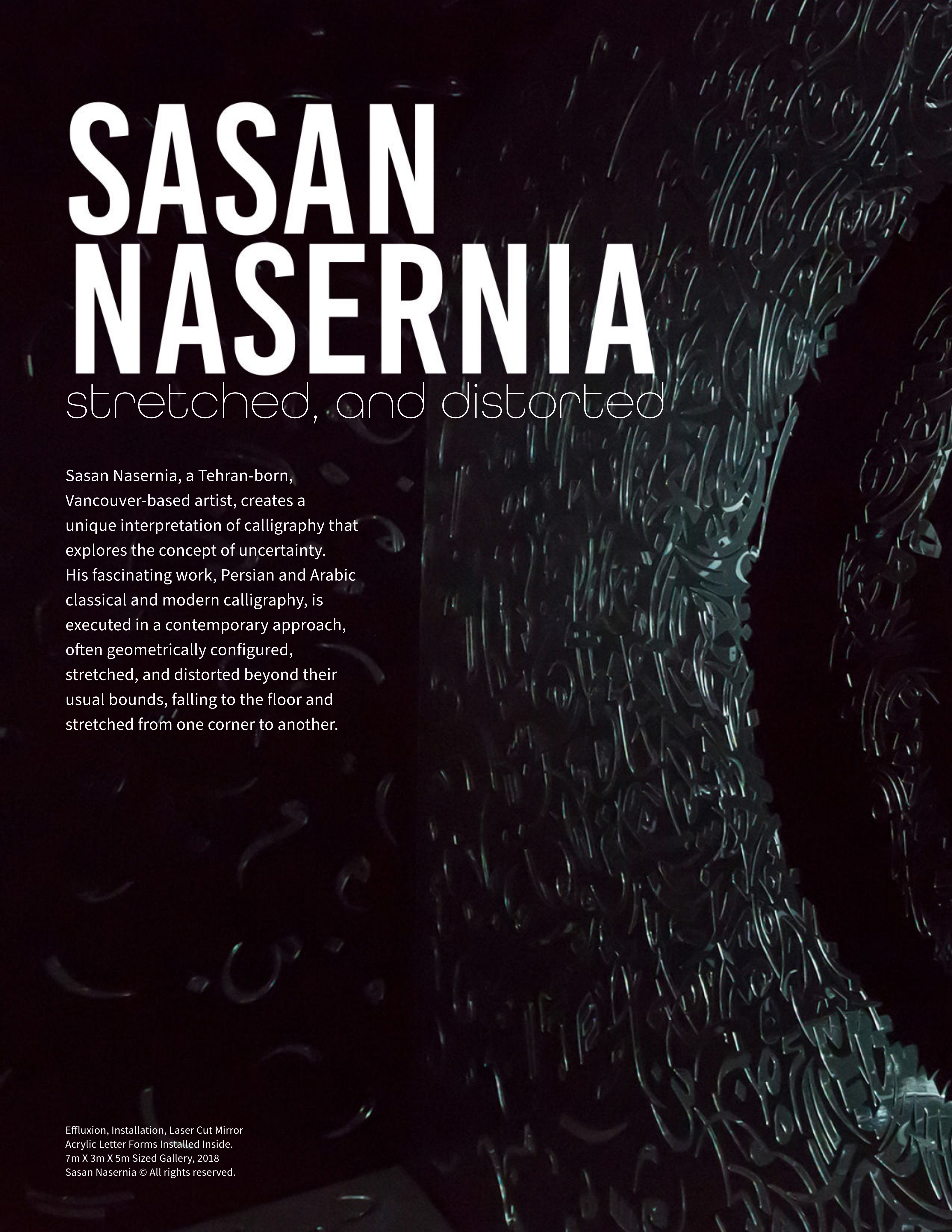
WEBSITE: KARENBYSTEDT.COM
INSTAGRAM: @KARENBYSTEDT
FACEBOOK: @KAREN.BYSTEDT

WARHOLS

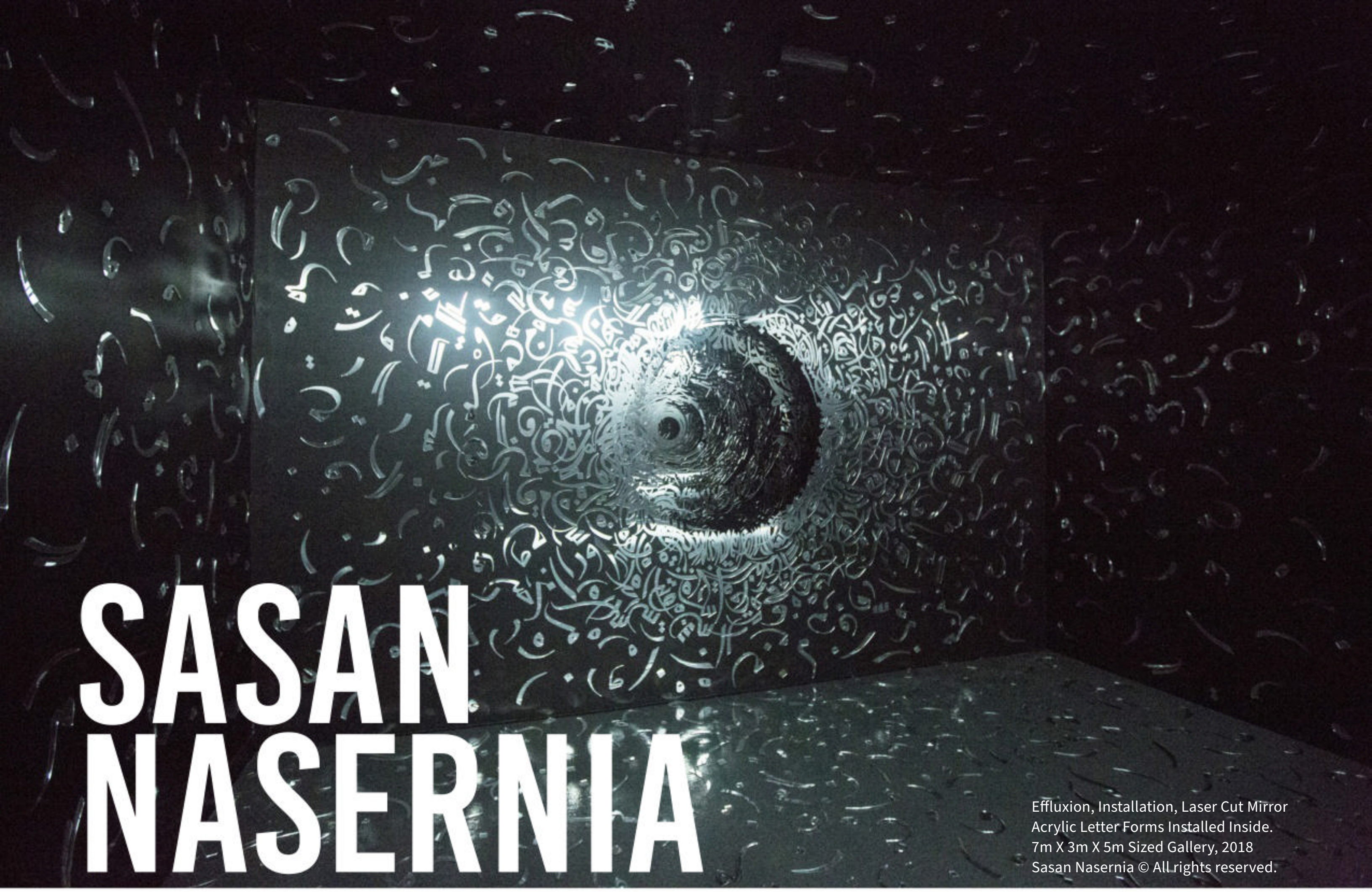
SASAN NASERNIA

stretched, and distorted

Sasan Nasernia, a Tehran-born, Vancouver-based artist, creates a unique interpretation of calligraphy that explores the concept of uncertainty. His fascinating work, Persian and Arabic classical and modern calligraphy, is executed in a contemporary approach, often geometrically configured, stretched, and distorted beyond their usual bounds, falling to the floor and stretched from one corner to another.



Effluxion, Installation, Laser Cut Mirror
Acrylic Letter Forms Installed Inside.
7m X 3m X 5m Sized Gallery, 2018
Sasan Nasernia © All rights reserved.

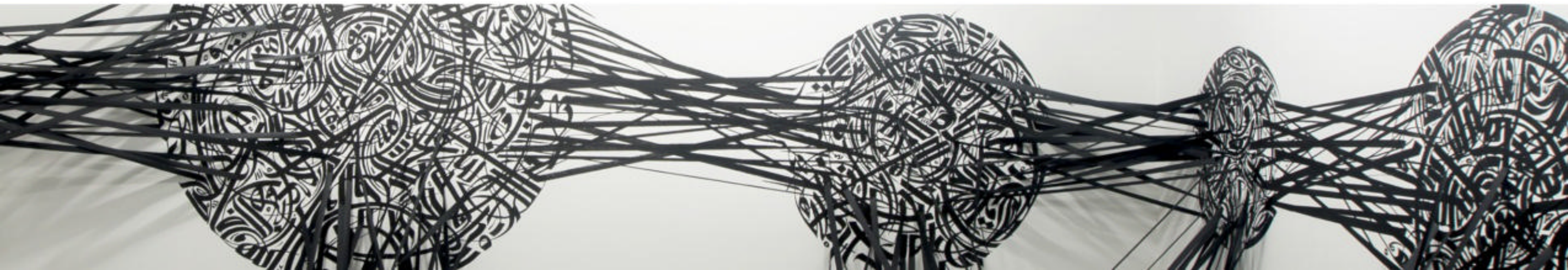


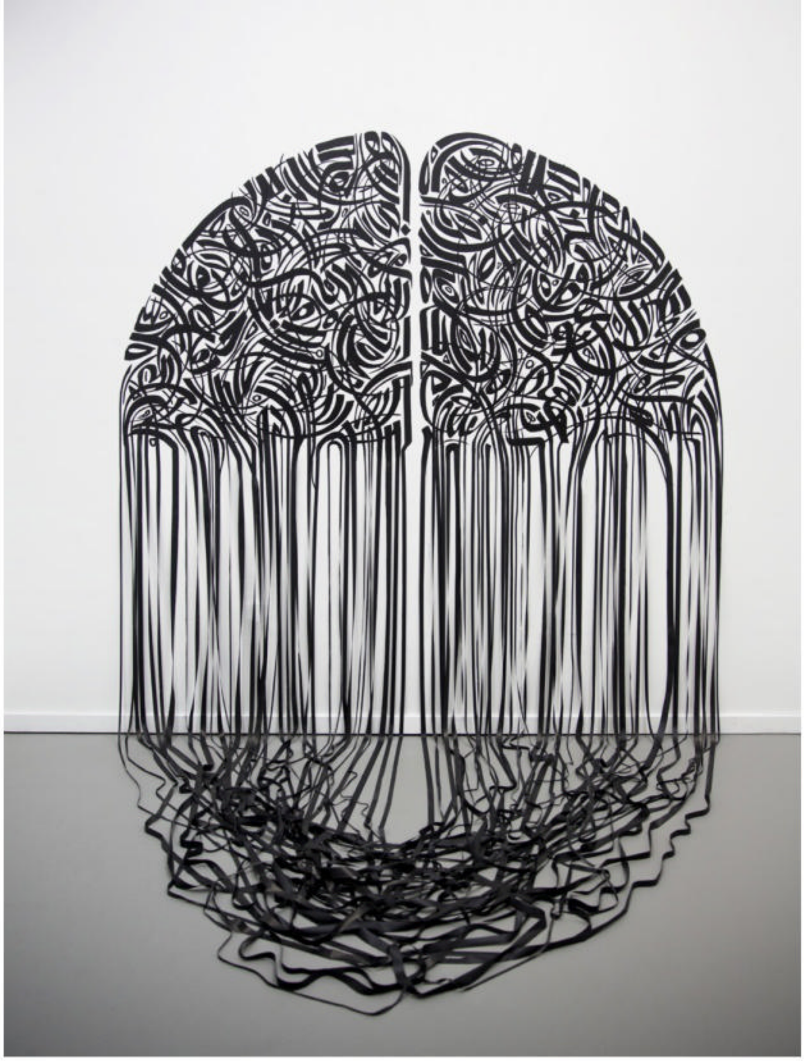
SASAN NASERNIA

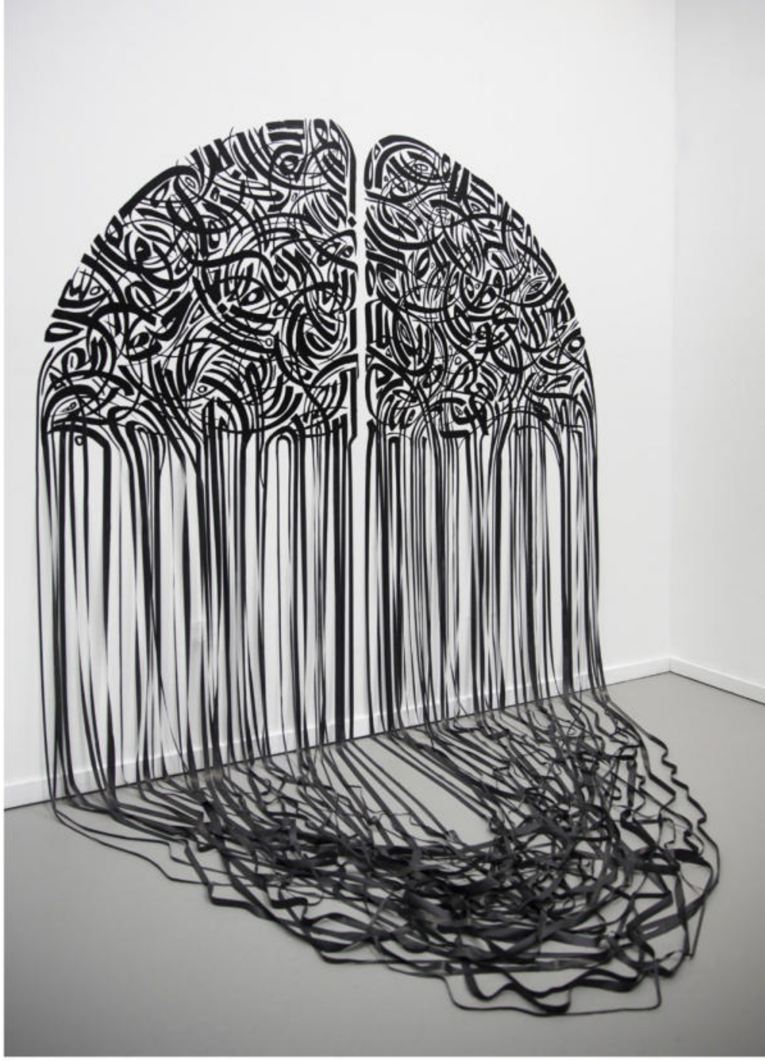
stretched, and distorted

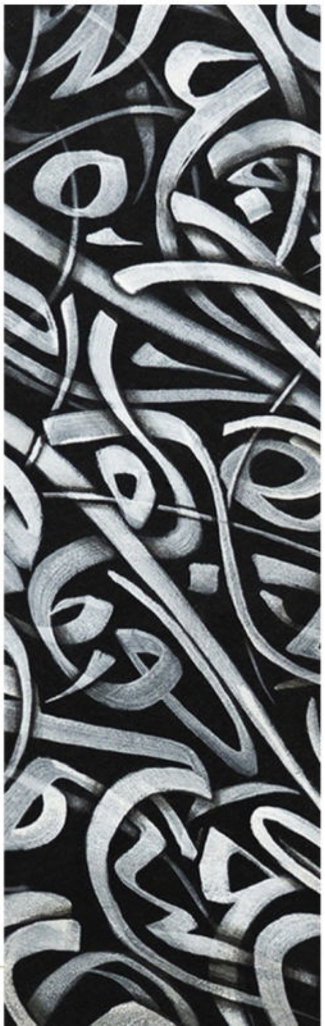
Effluxion, Installation, Laser Cut Mirror Acrylic Letter Forms Installed Inside.
7m X 3m X 5m Sized Gallery, 2018
Sasan Nasernia © All rights reserved.

Born in Tehran in 1974, Sasan Nasernia began his career primarily as a calligrapher and typography artist. Exploring different avenues in Persian and Arabic classical and modern calligraphy, he has expanded his practice to include painting, print, digital work, and installation. Nasernia, who has a BFA from the Azad Art University of Tehran, explores various themes in his practice.
He is broadly interested in exploring the tension between two opposing primordial elements: order and chaos. Sometimes borrowing from traditional Persian paintings and iconography, he immerses these elements in abstraction and ambiguity, infused with his letterforms.





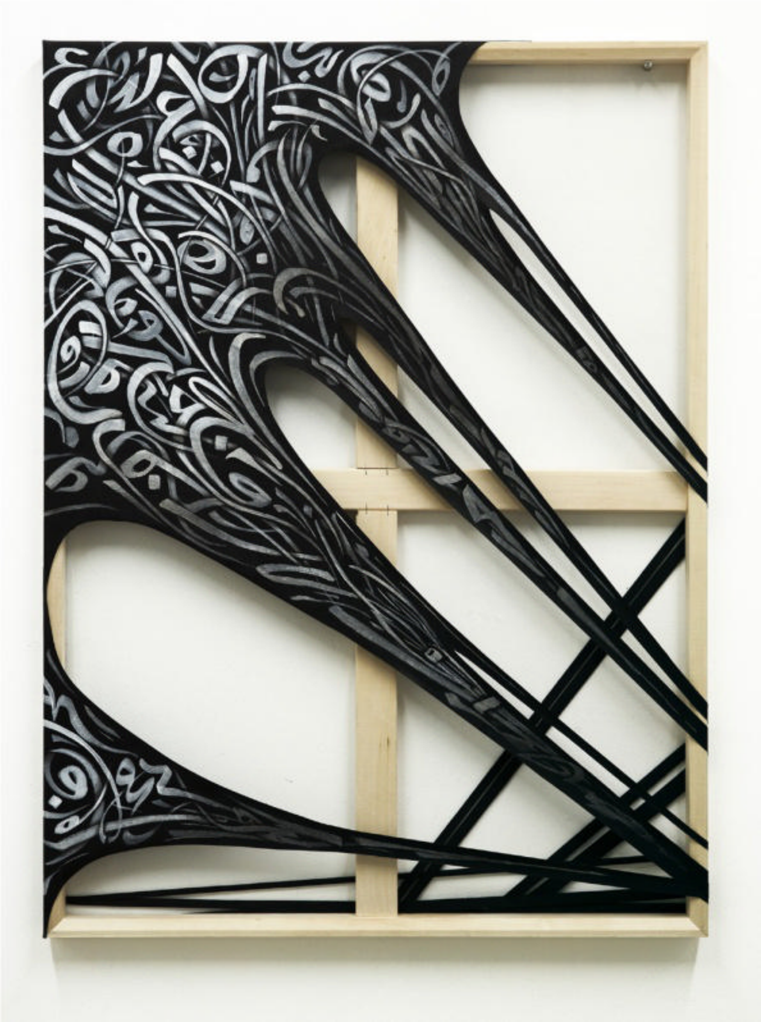


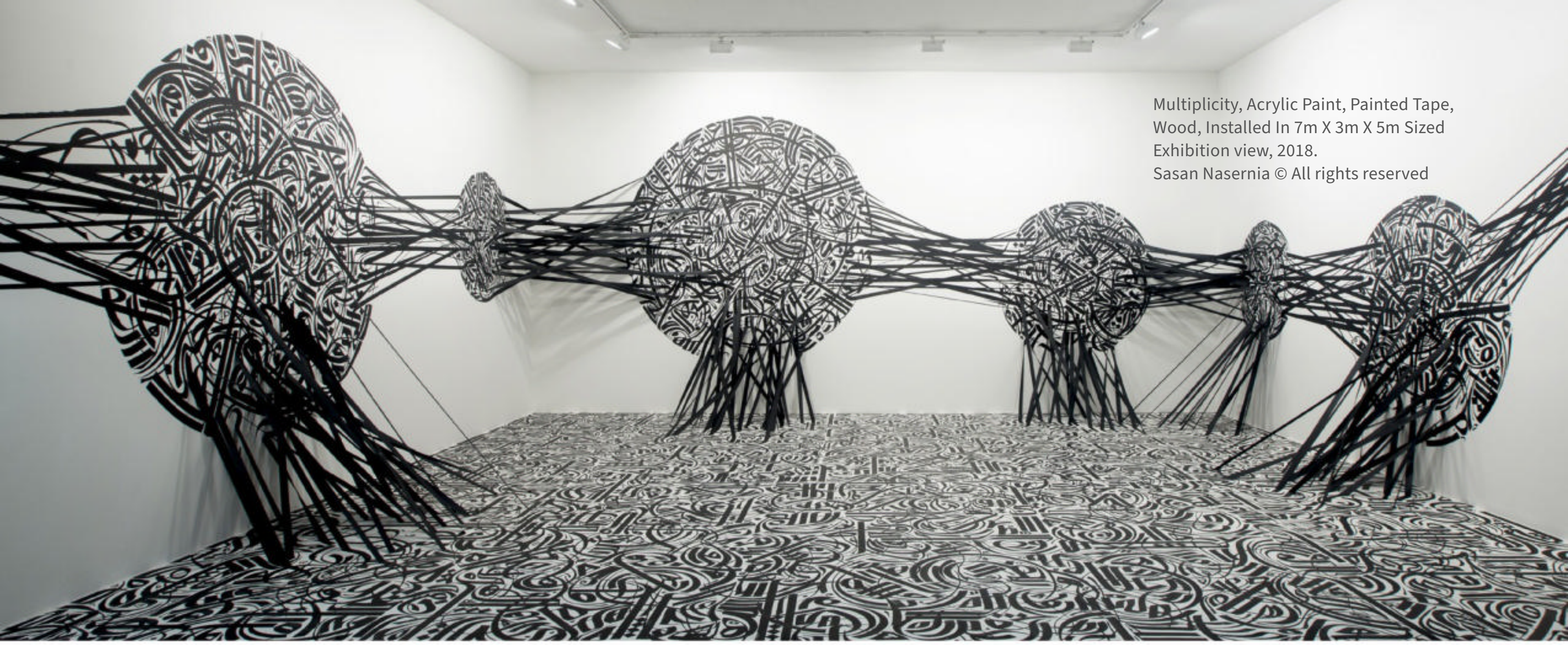


Nasernia also employs the icons of our world – past and present - to create a visual lexicon of his own. Nasernia's approach to calligraphy has always been a personal journey to discover novel ways to develop letterforms from the most contemporary concepts. By deconstructing the rules of Arabic and Persian calligraphy and drawing on the earliest forms of this art, he has developed his signature writing style, which he playfully calls "Crazy Kufic."

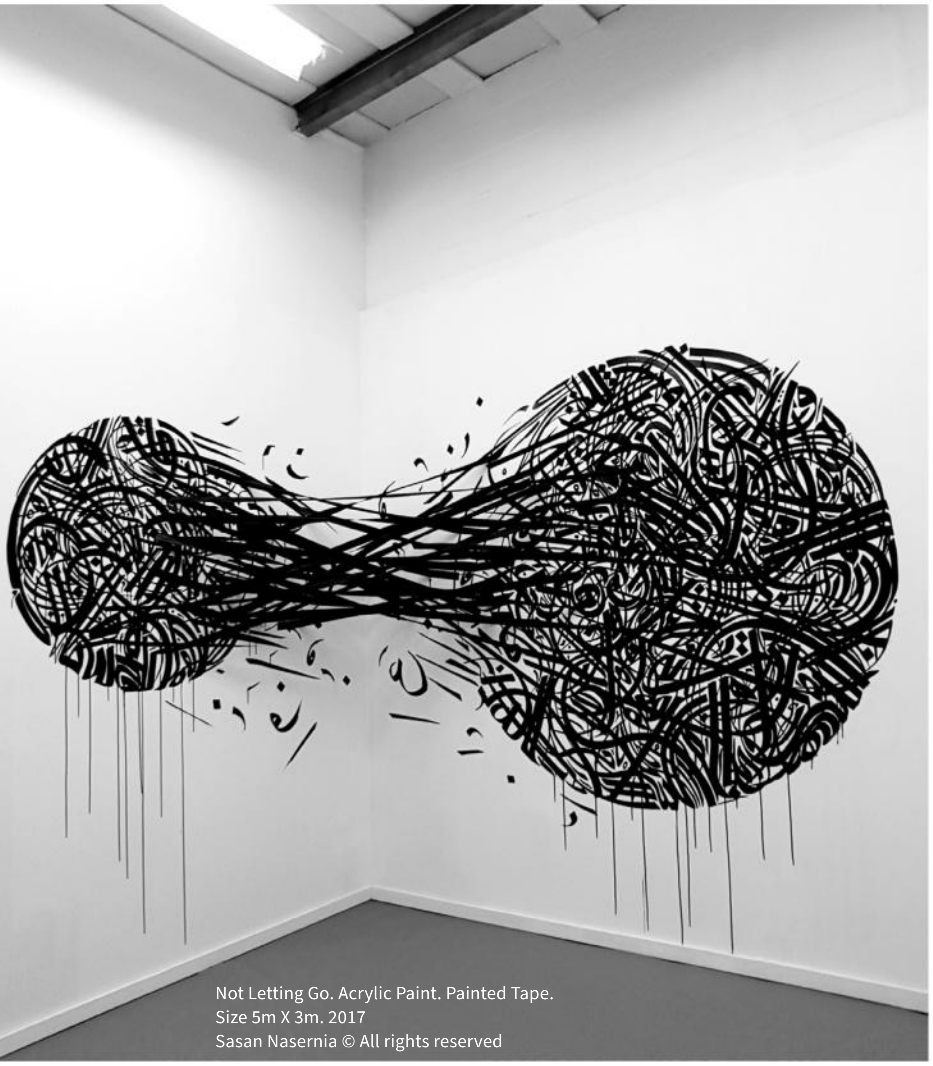
Top: Psychespermia. Acrylic Paint.
Painted Tape.
Installation Size: 3m X 3m X 3m. 2019
Sasan Nasernia © All rights reserved.

Right: Torn #1, 100 x 70 cm Acrylic On Canvas
On Exposed Wooden Stretcher. 2018
Sasan Nasernia © All rights reserved.

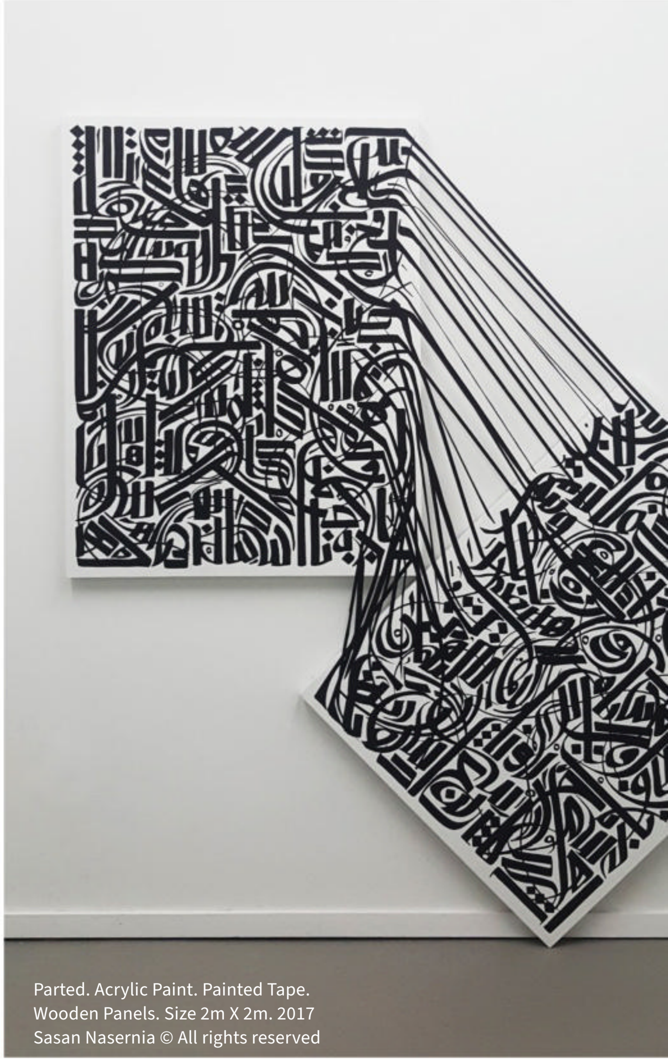




Multiplicity, Acrylic Paint, Painted Tape, Wood, Installed In 7m X 3m X 5m Sized Exhibition view, 2018.
Sasan Nasernia © All rights reserved



Not Letting Go. Acrylic Paint. Painted Tape.
Size 5m X 3m. 2017
Sasan Nasernia © All rights reserved

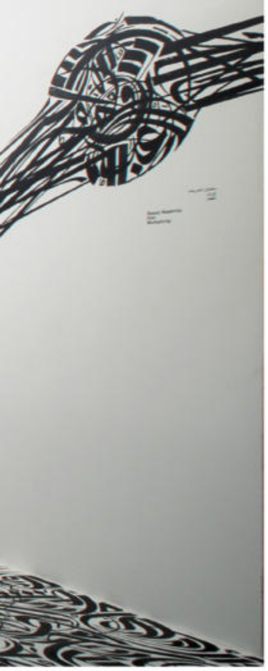


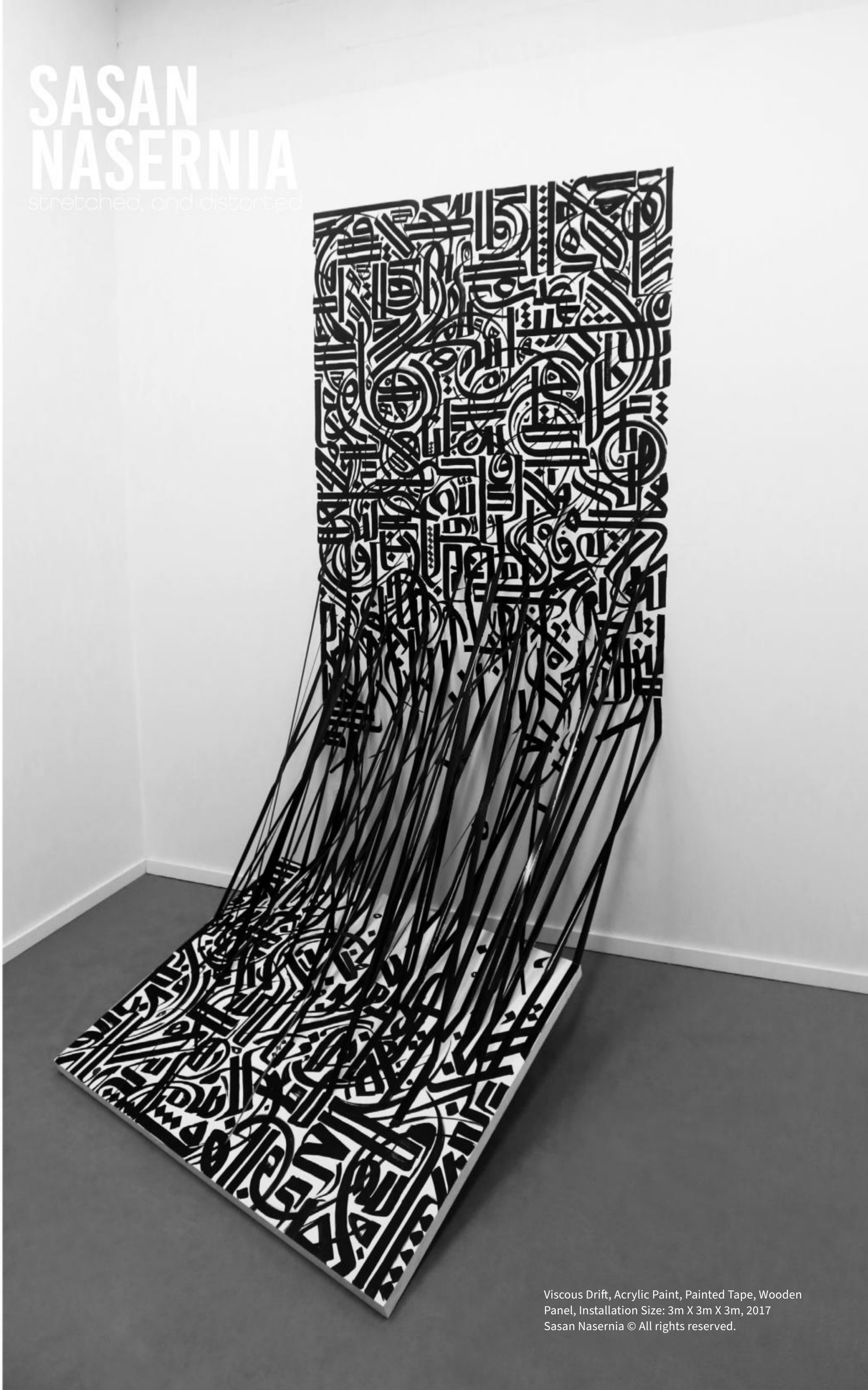
Parted. Acrylic Paint. Painted Tape.
Wooden Panels. Size 2m X 2m. 2017
Sasan Nasernia © All rights reserved

> ***'I imagined the codes and information within ones' brain, morphing and dancing around, and at the same time, a pool of ambiguous patterns, in another dimension, connecting to and transferring energy from the vibrations within the brain. The brain receives the information in many different forms and regulates them into familiar and understandable thought patterns.'*** - Sasan Nasernia

SASAN NASERNIA

stretched, and distorted



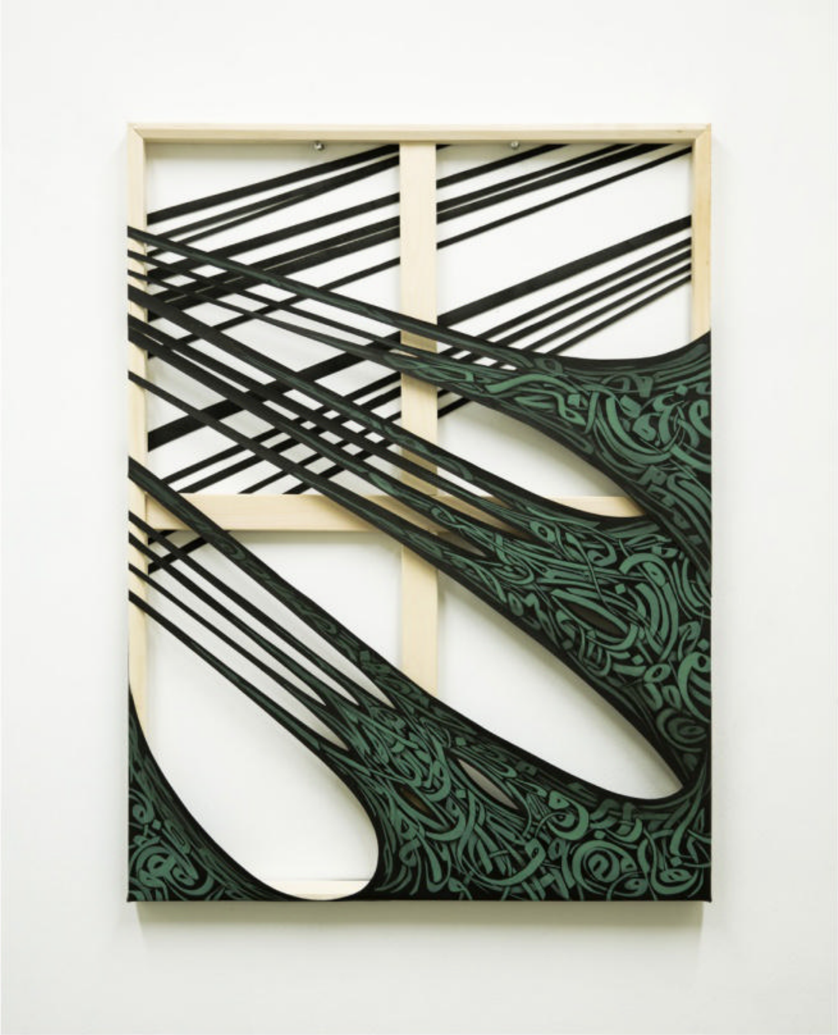


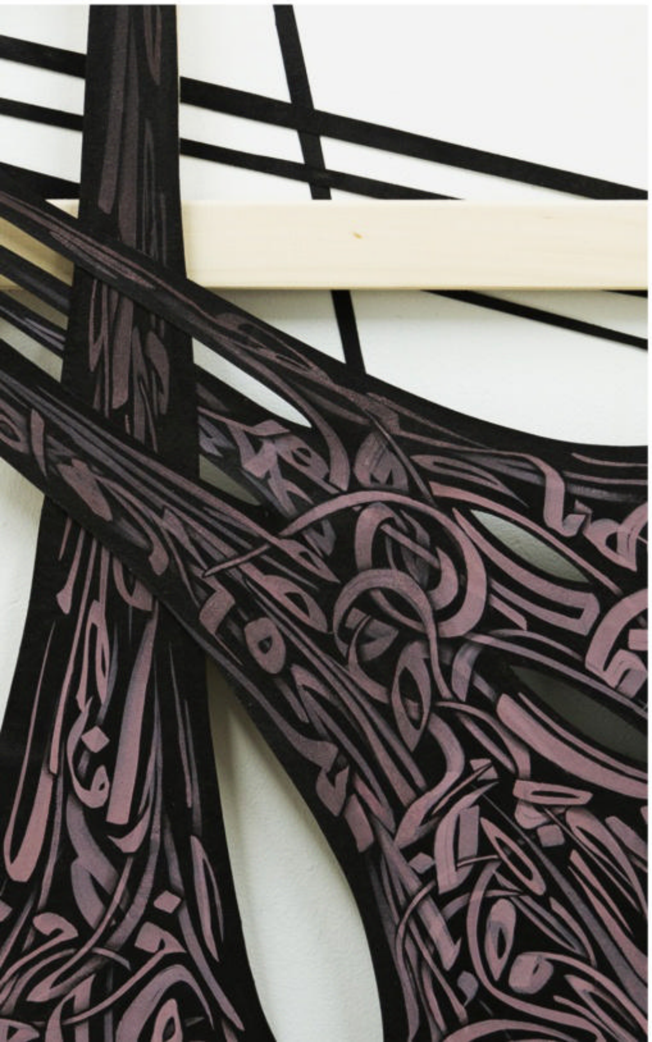
Viscous Drift, Acrylic Paint, Painted Tape, Wooden Panel, Installation Size: 3m X 3m X 3m, 2017
Sasan Nasernia © All rights reserved.

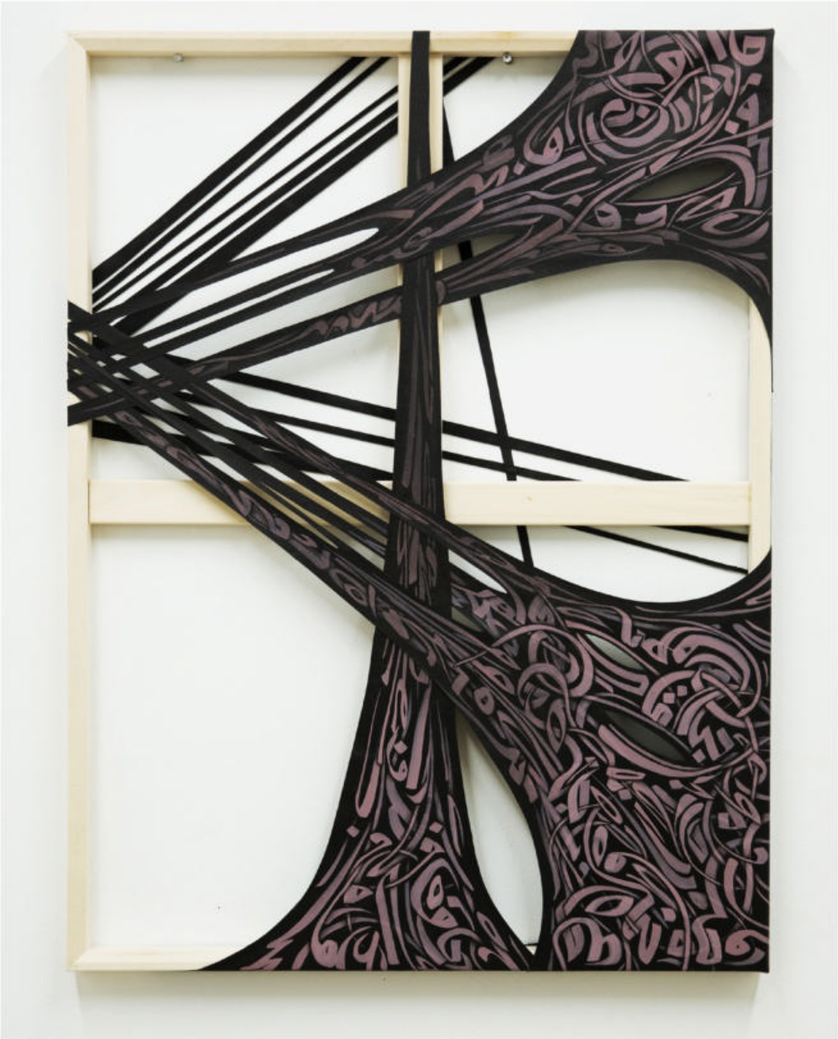
According to Nasernia, “Crazy Kufic” and its unique characteristics enable the artist to explore the concepts of fluidity and uncertainty in both our natural and extramundane worlds. In his recent attempts, he has tried a new approach to the structure of his calligraphic art, in which a text is entirely devoid of meaning. In contrast, an empty space or a simple symmetrical juxtaposition may suggest a metaphysical conjecture or even an existential raison d’être. He has exhibited his work in multiple groups and solo shows throughout the Middle East, the United States, and the UK. Nasernia currently lives and works in Vancouver.

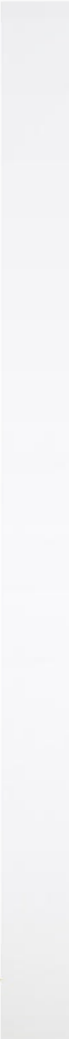
Right Top: Torn #3, 100 x 70 cm Acrylic On Canvas
On Exposed Wooden Stretcher. 2018
Sasan Nasernia © All rights reserved.

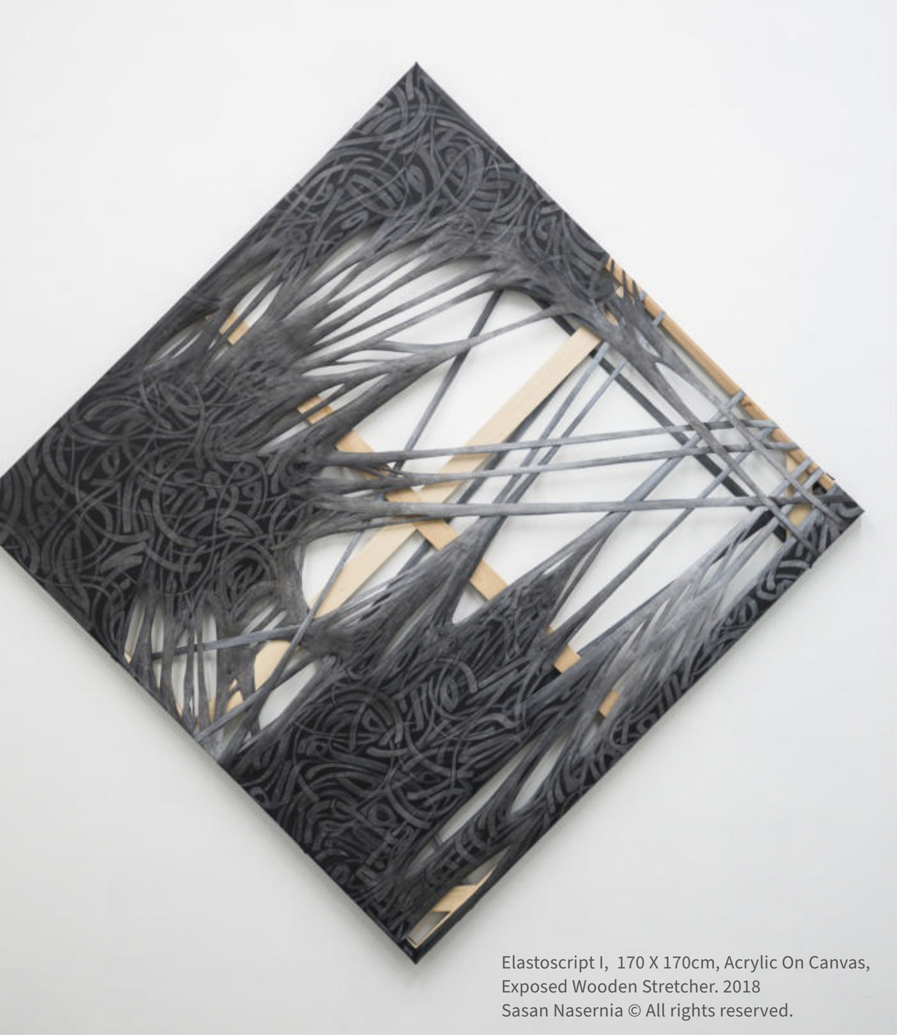
Right Bottom:Torn #2, 100 x 70 cm Acrylic On Canvas
On Exposed Wooden Stretcher. 2018
Sasan Nasernia © All rights reserved.



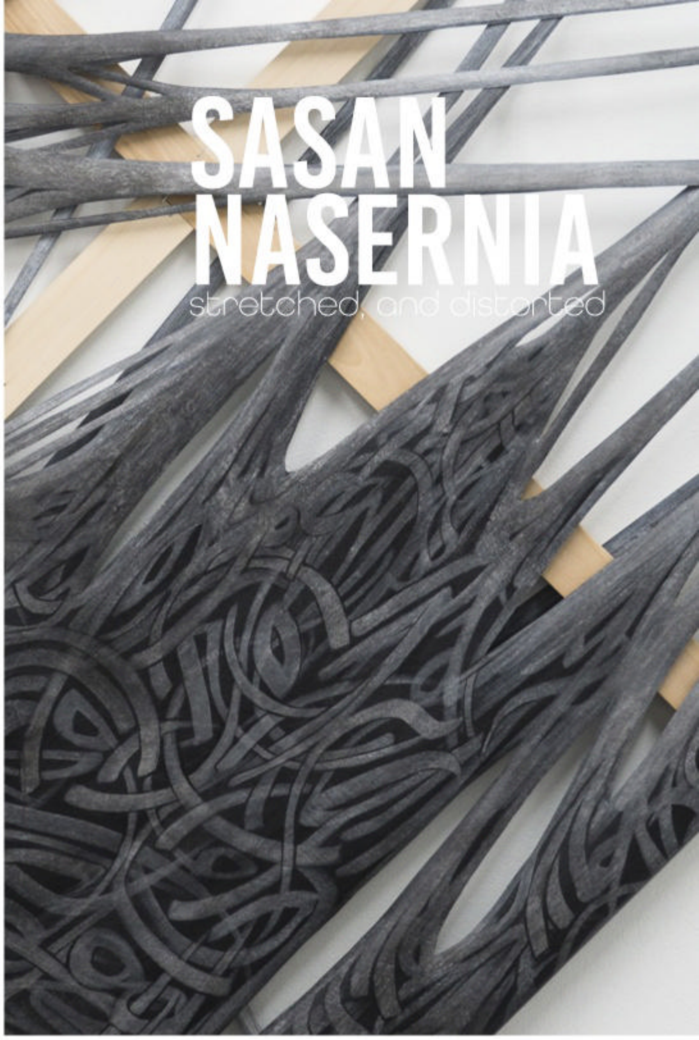


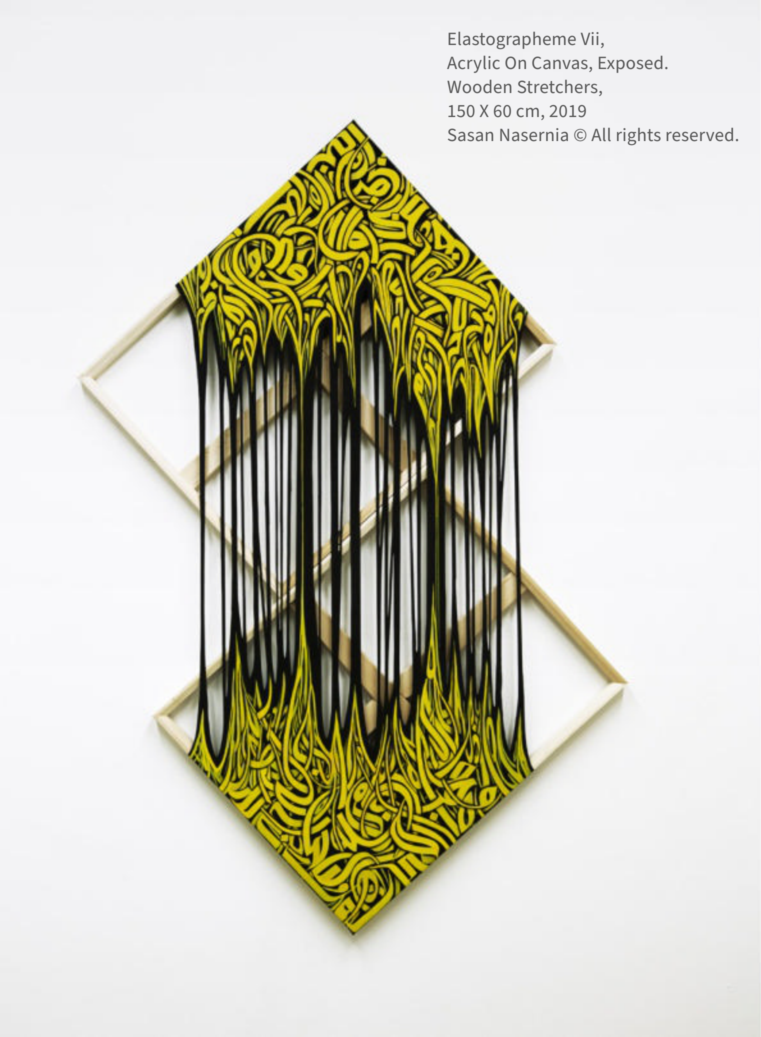




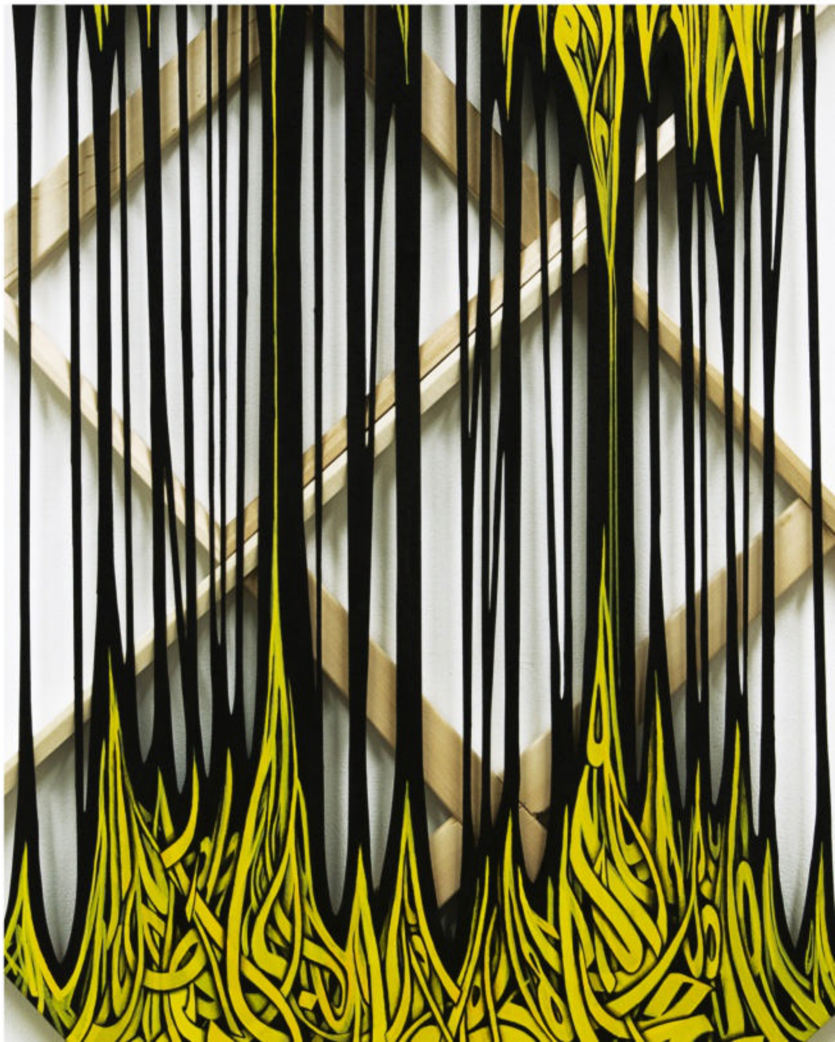


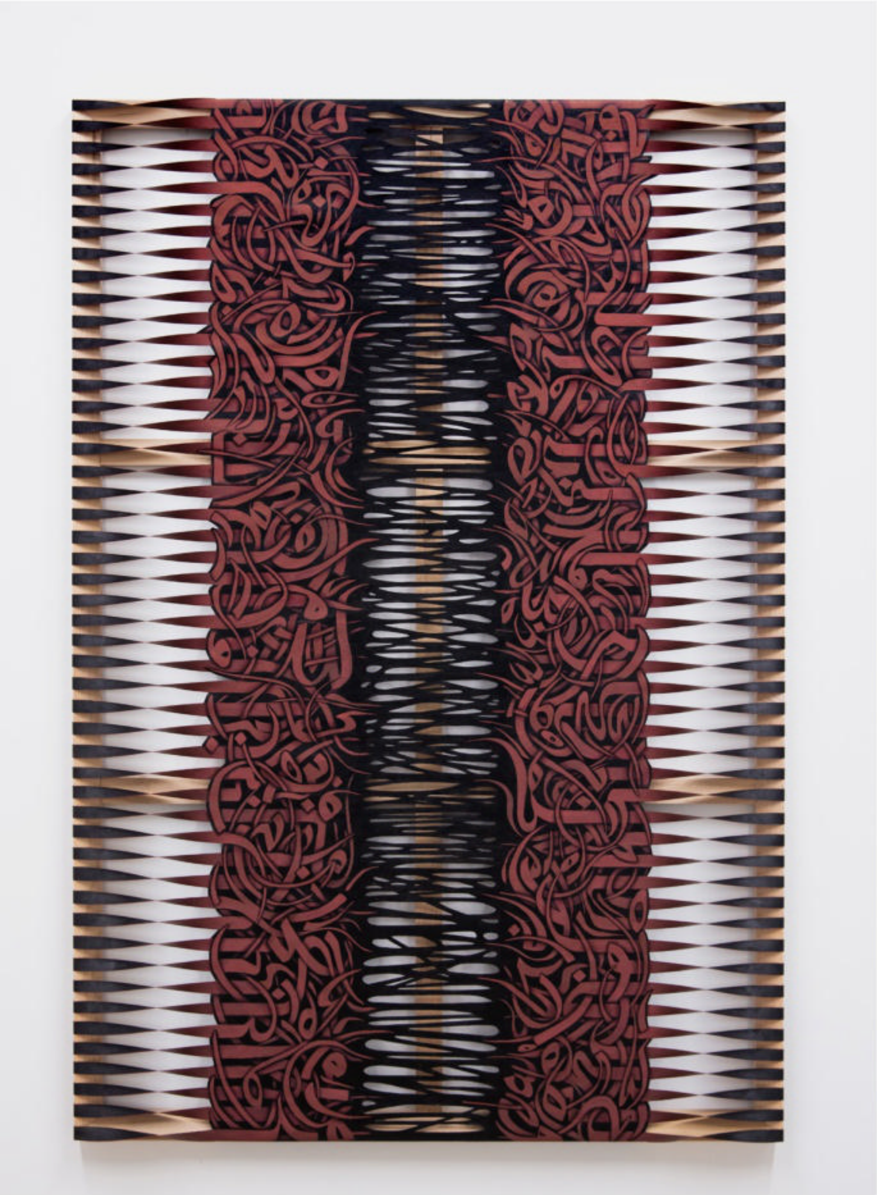
Elastoscript I, 170 X 170cm, Acrylic On Canvas,
Exposed Wooden Stretcher. 2018
Sasan Nasernia © All rights reserved.

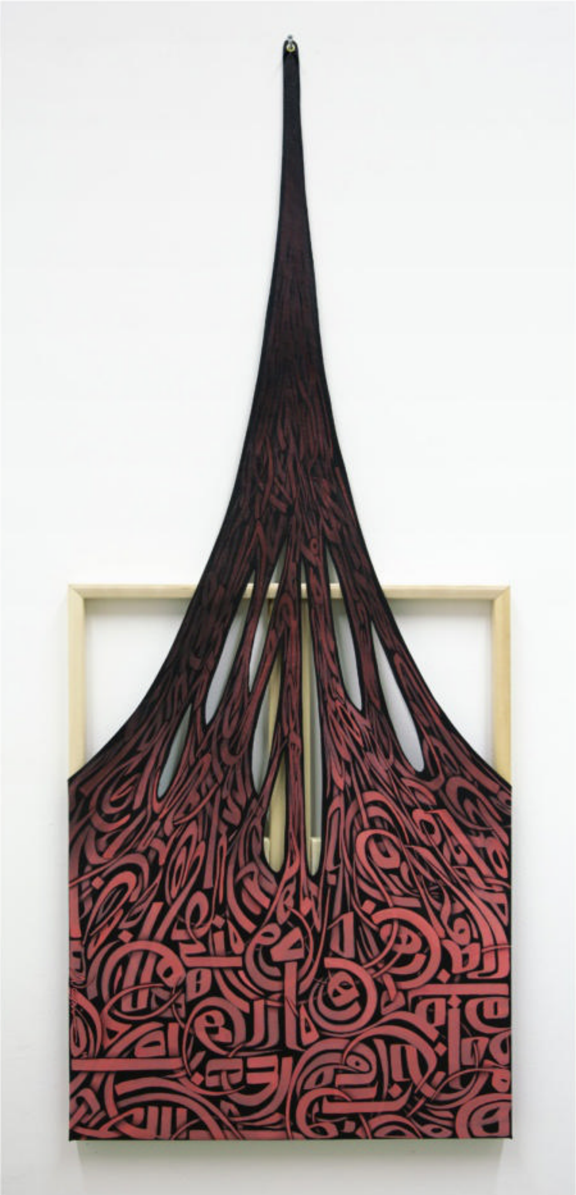

SASAN
NASERNIA
stretched, and distorted

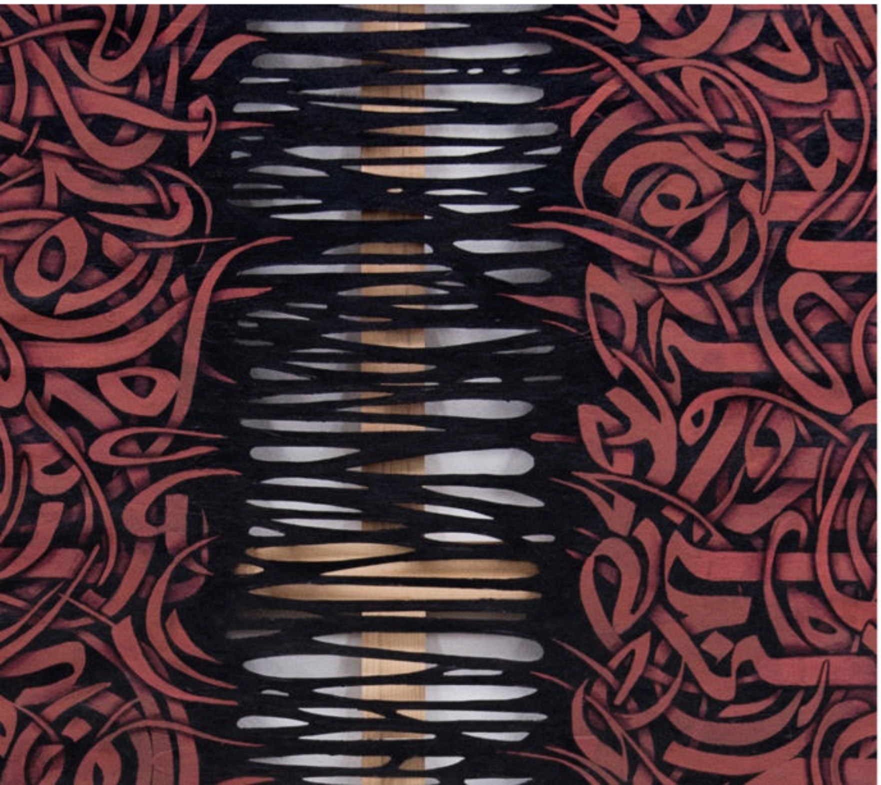


Elastographeme Vii,
Acrylic On Canvas, Exposed.
Wooden Stretchers,
150 X 60 cm, 2019
Sasan Nasernia © All rights reserved.







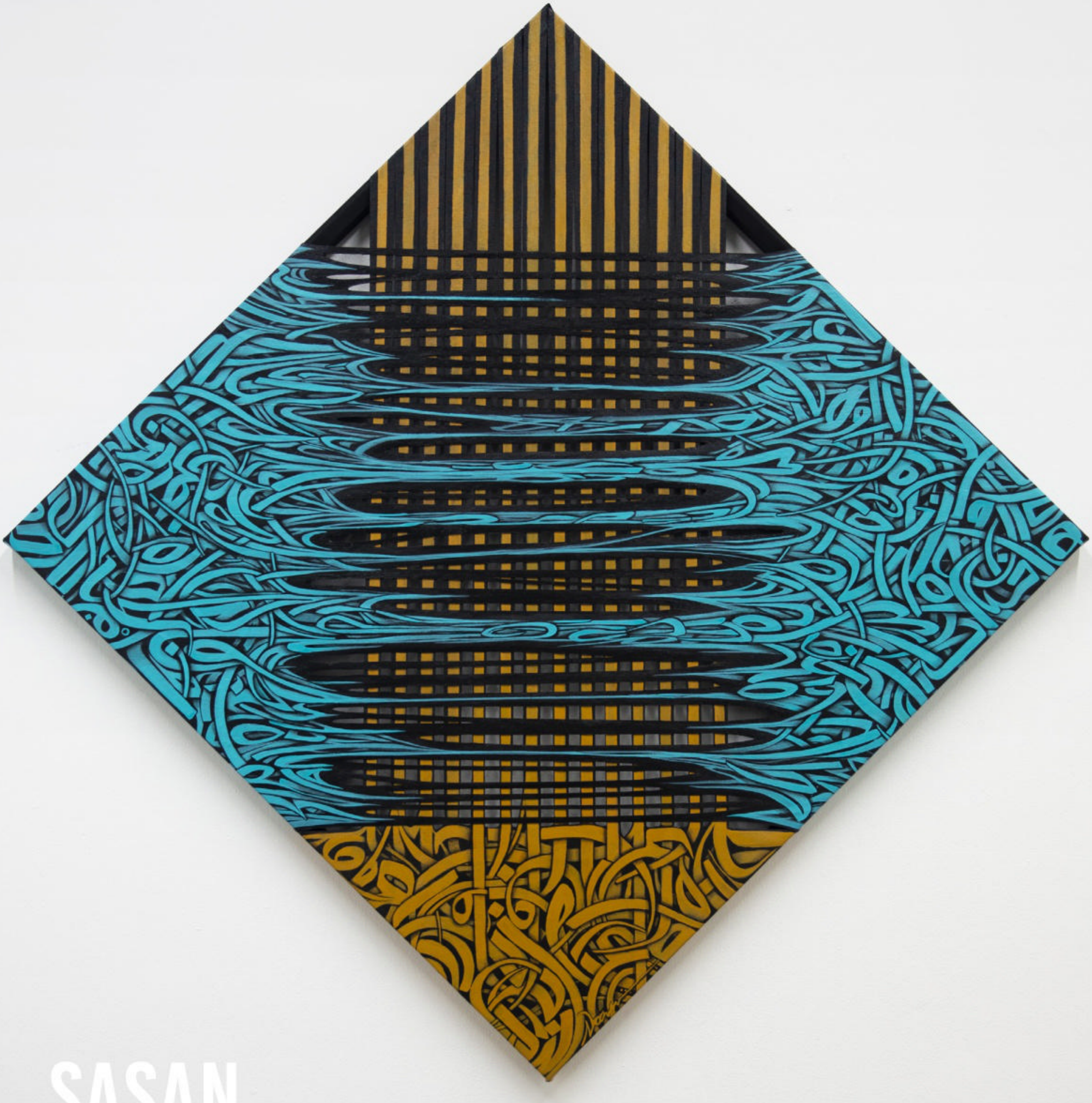


Top Left: Loom Iv, 160 x 120 cm
Acrylic On Canvas on Exposed Wooden
Stretcher. 2019
Sasan Nasernia © All rights reserved.

Top: Flex. 60 X 150 cm.
Acrylic On Canvas
On Exposed Wooden Stretcher. 2019
Sasan Nasernia © All rights reserved.

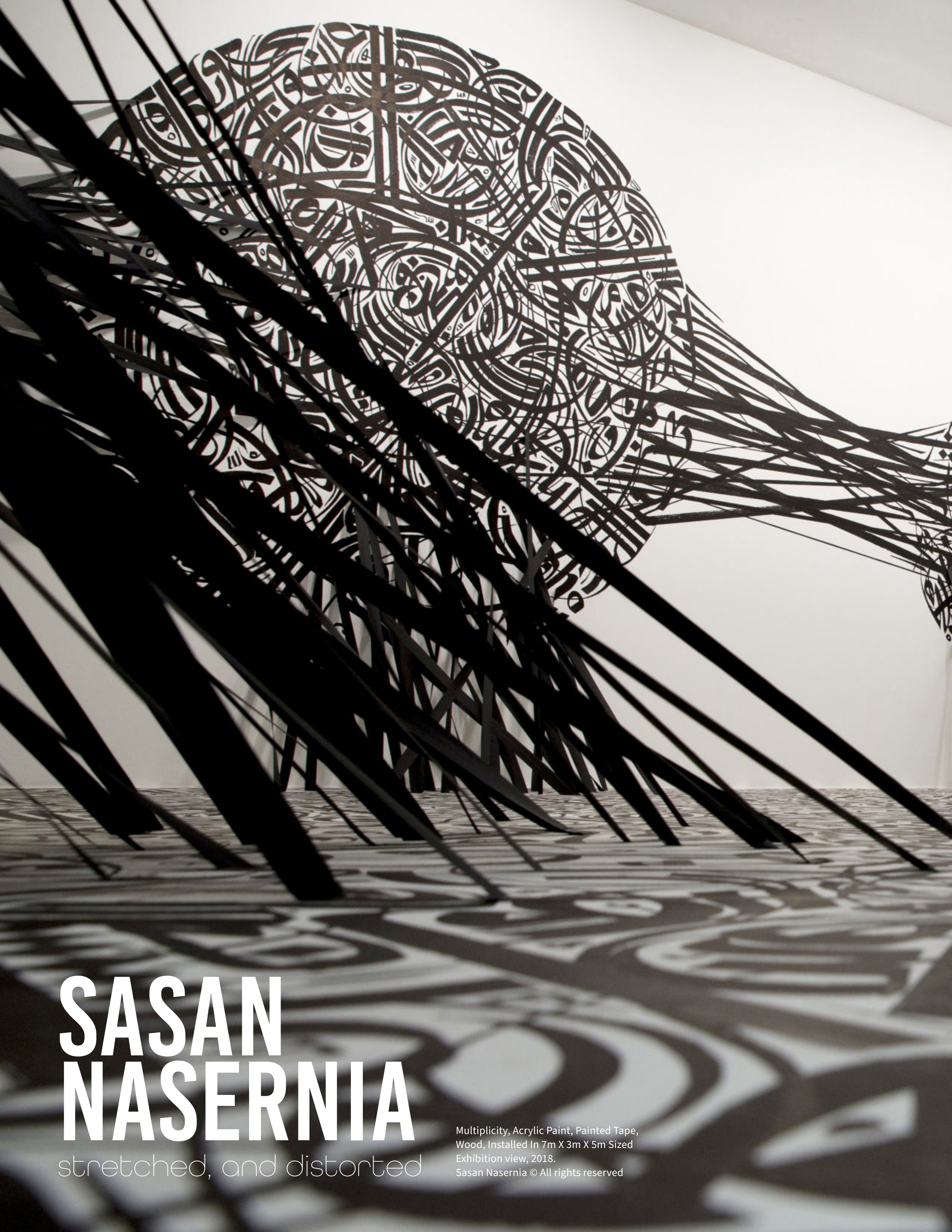
Right Page: Elastographeme V,
Acrylic On Canvas on Exposed
Wooden Stretchers, 150 X 150 cm, 2019.
Sasan Nasernia © All rights reserved.

This Page Bottom Left: Loom Iv,
(Detail) 160 x 120 cm
Acrylic On Canvas on Exposed Wooden
Stretcher. 2019
Sasan Nasernia © All rights reserved.



SASAN NASERNIA

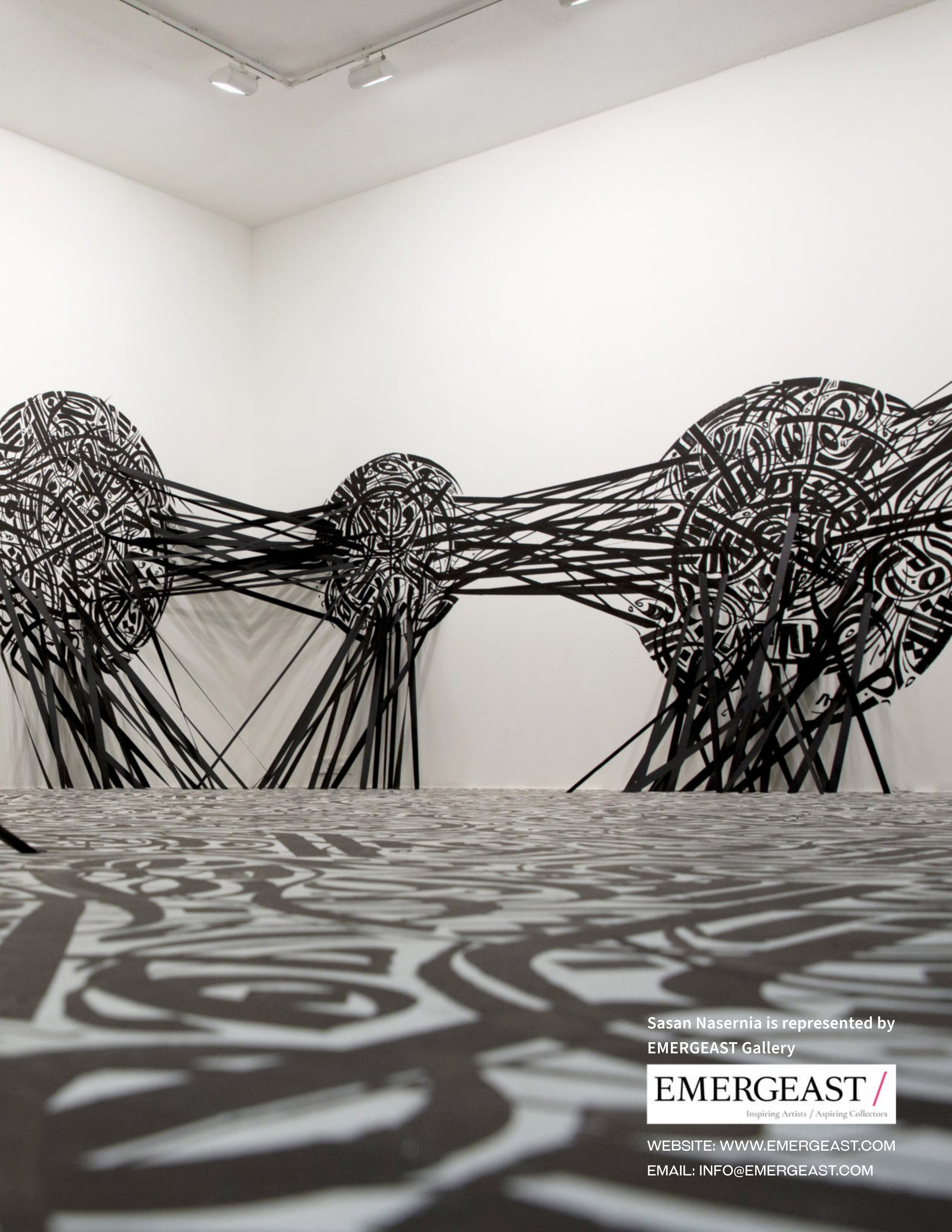
stretched, and distorted



SASAN NASERNIA

stretched, and distorted

Multiplicity, Acrylic Paint, Painted Tape, Wood, Installed In 7m X 3m X 5m Sized Exhibition view, 2018.
Sasan Nasernia © All rights reserved



Sasan Nasernia is represented by EMERGEAST Gallery

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Inspiring Artists / Aspiring Collectors

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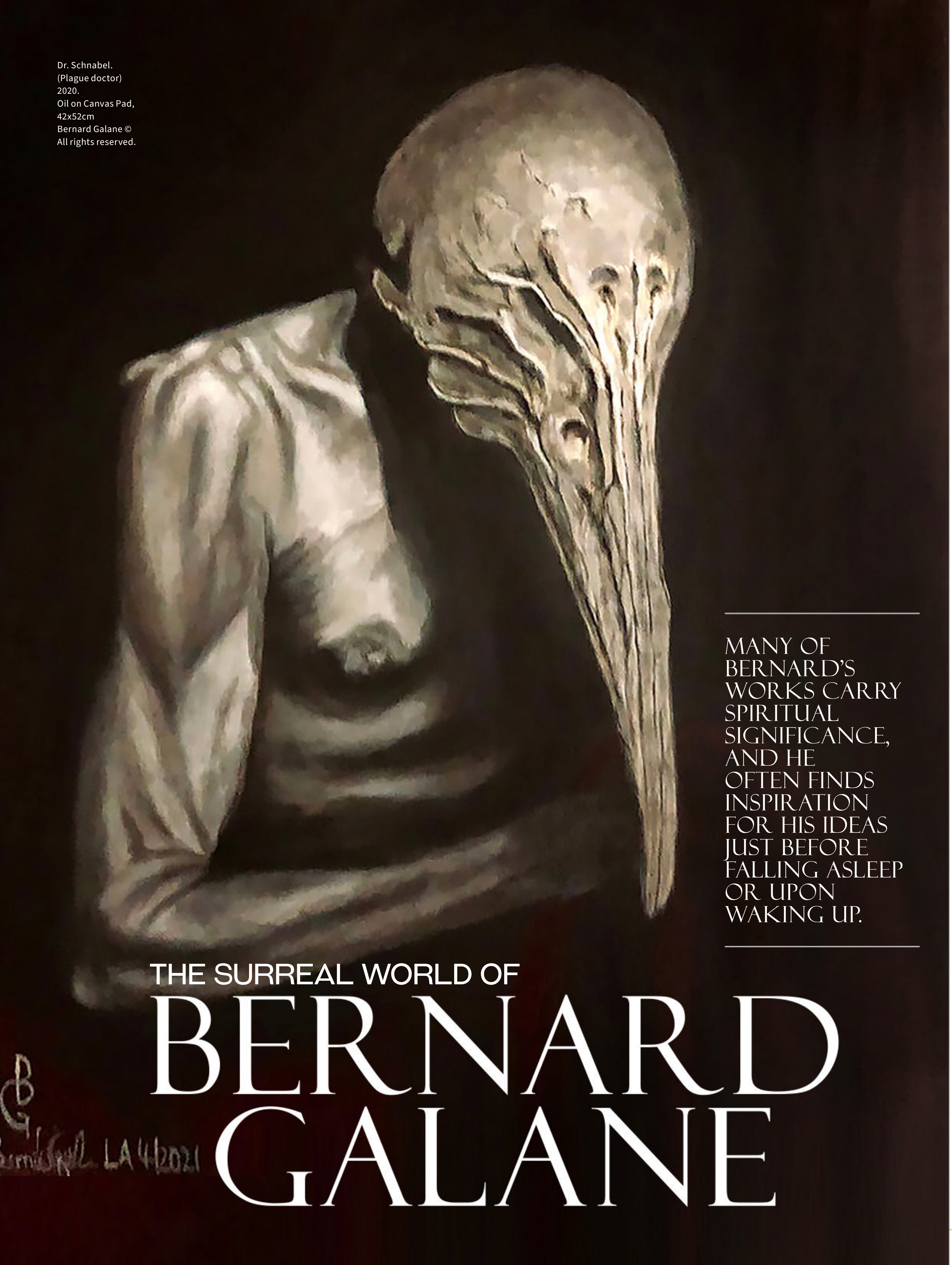
EMAIL: INFO@EMERGEAST.COM

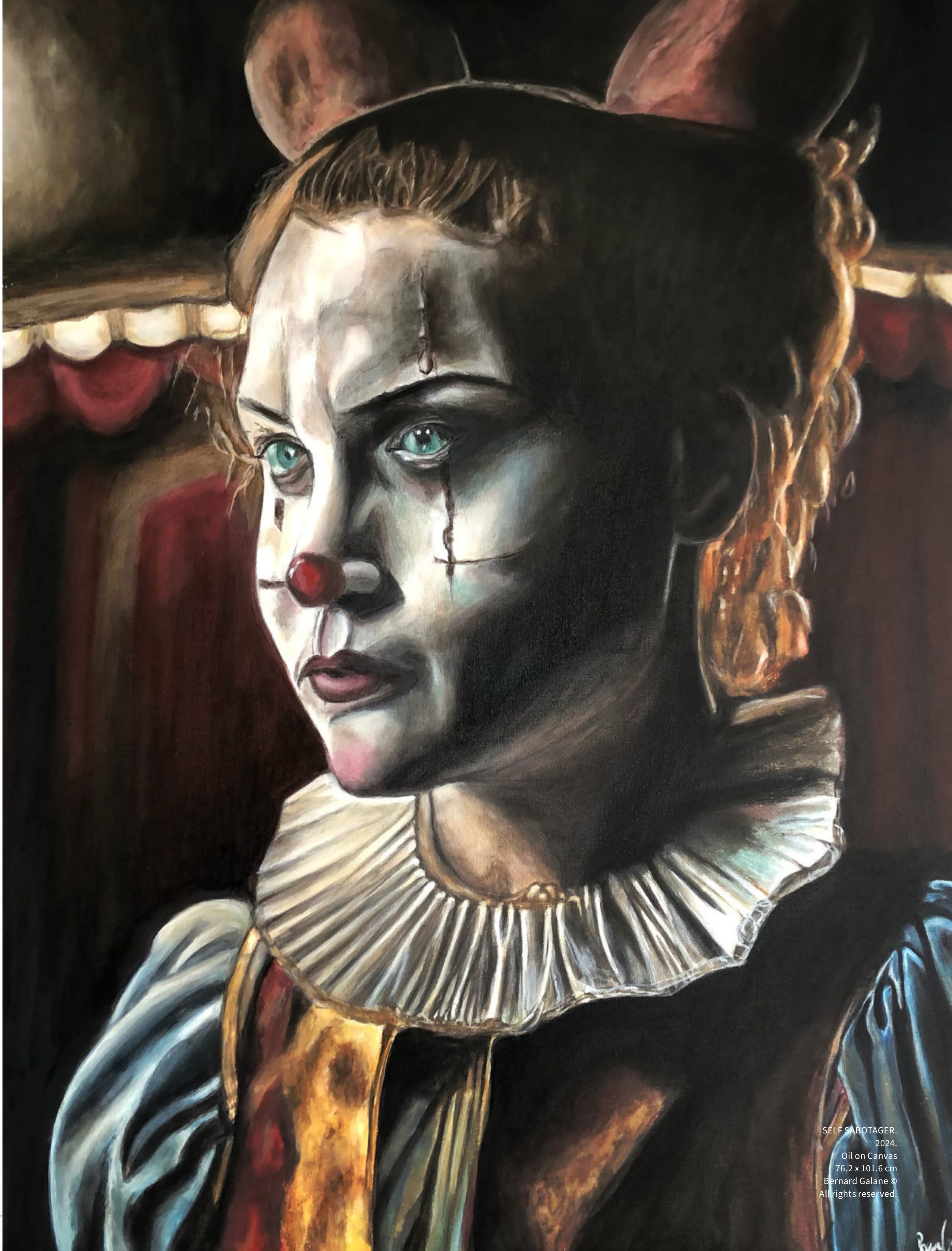


Dr. Schnabel.
(Plague doctor)
2020.
Oil on Canvas Pad,
42x52cm
Bernard Galane ©
All rights reserved.

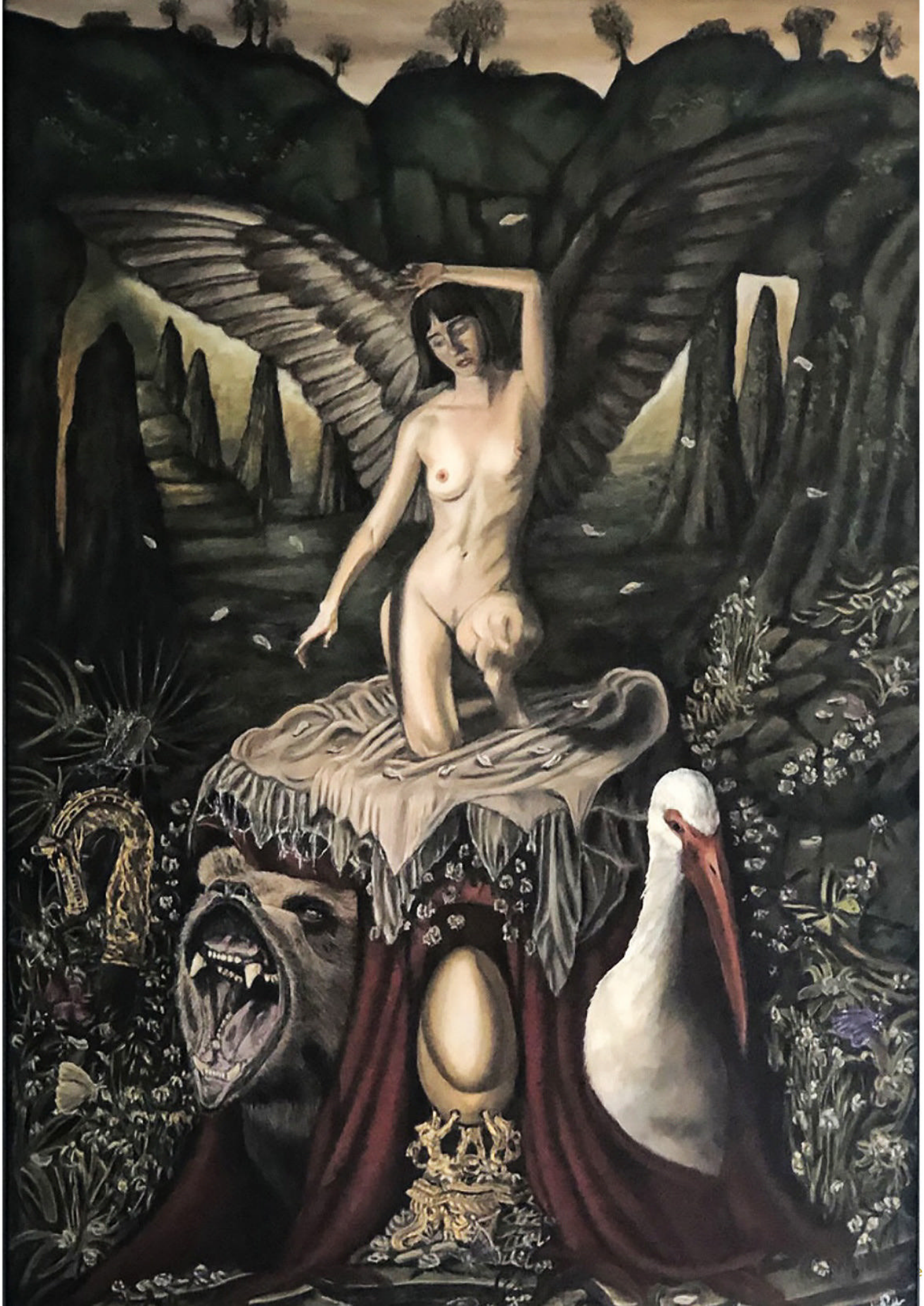
THE SURREAL WORLD OF

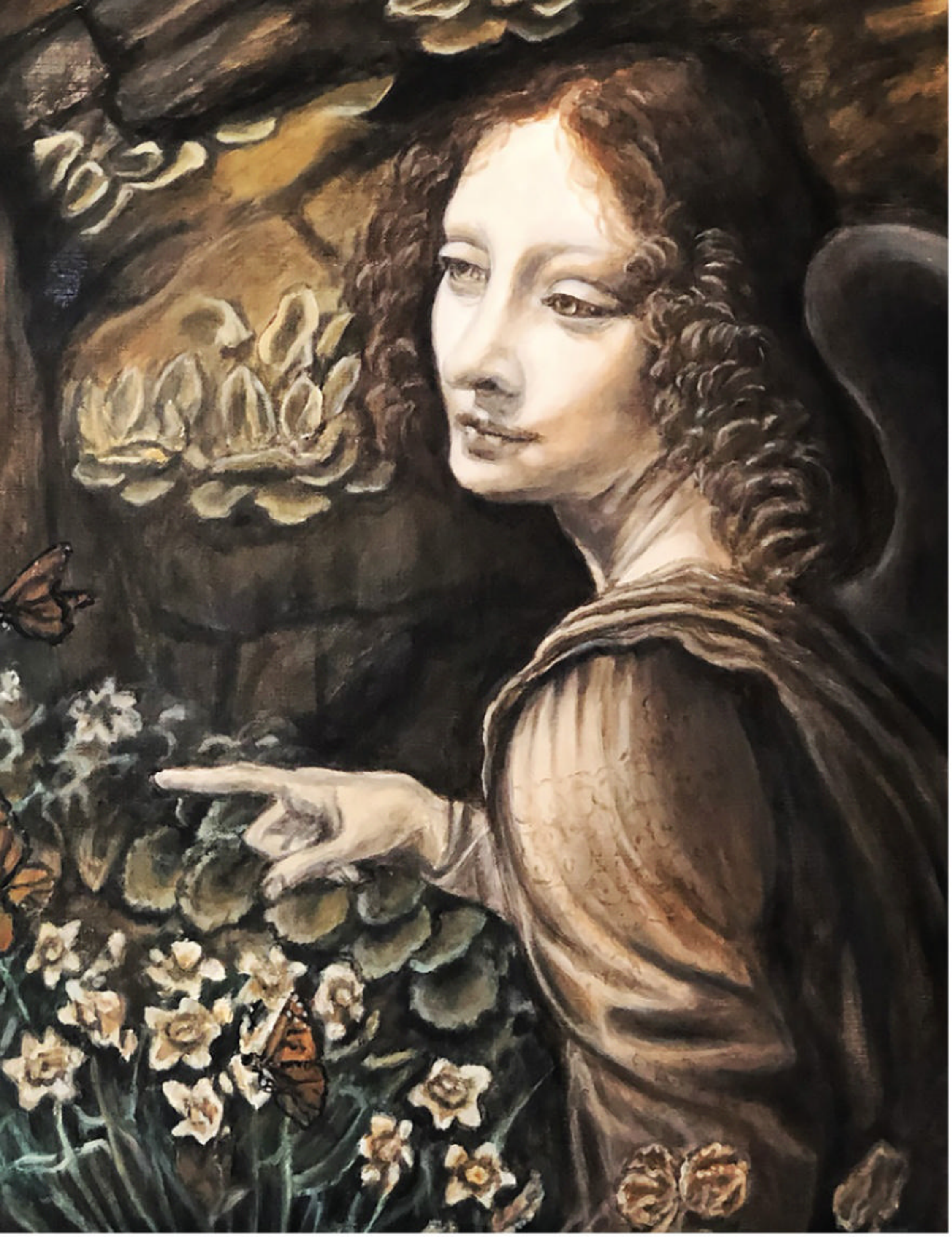
BERNARD GALANE

> MANY OF BERNARD'S WORKS CARRY SPIRITUAL SIGNIFICANCE, AND HE OFTEN FINDS INSPIRATION FOR HIS IDEAS JUST BEFORE FALLING ASLEEP OR UPON WAKING UP.



SELF SABOTAGER.
2024.
Oil on Canvas
76.2 x 101.6 cm
Bernard Galane ©
All rights reserved.





The Surreal World of BERNARD GALANE

Left Page:
GUARDIAN
SPIRITS. 2021
60x90 cm,
Oil on Canvas
Bernard Galane ©
All rights reserved.

Top:
STUDY OF URIEL.
2023
30.48 x 40.64 cm
Oil on Canvas Pad
Bernard Galane ©
All rights reserved.

Bernard is a passionate and talented fine artist specializing primarily in oil painting. His upbringing in an artistic family has deeply influenced his artistic journey, with his great-grandfather being the renowned Austrian fresco and landscape painter Fritz Papke. Beginning his artistic endeavors as a child, Bernard drew inspiration from surrealistic works by master artists Ernst Fuchs and Salvador Dali during his teenage years. He also found inspiration in the human figure paintings created by the great Renaissance masters. Bernard has a particular affinity for combining traditional painting styles with surrealistic elements to create works that resonate with the viewer on a personal level and inspire them to find their own meaning and interpretation. His goal is to bring healing and introspection through his art. During the creation of his pieces, Bernard seeks out a "soundtrack" that complements the energy of the artwork, endeavoring to encapsulate musical influence within his paintings. Many of his works carry spiritual significance, and he often finds inspiration for his ideas just before falling asleep or upon waking up. Additionally, Bernard collects numerous photographs of objects, plants, trees, landscapes, animals, and people, which he sometimes combines in unexpected and surrealistic ways. His artistic influences include the work of Leonardo DaVinci, Raphael, Salvador Dali, Ernst Fuchs, Diego Velazquez, early Pablo Picasso, and Peter Paul Rubens.

Working process.
Bernard Galane in
the studio ©
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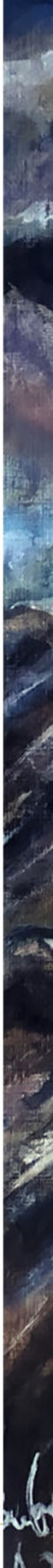
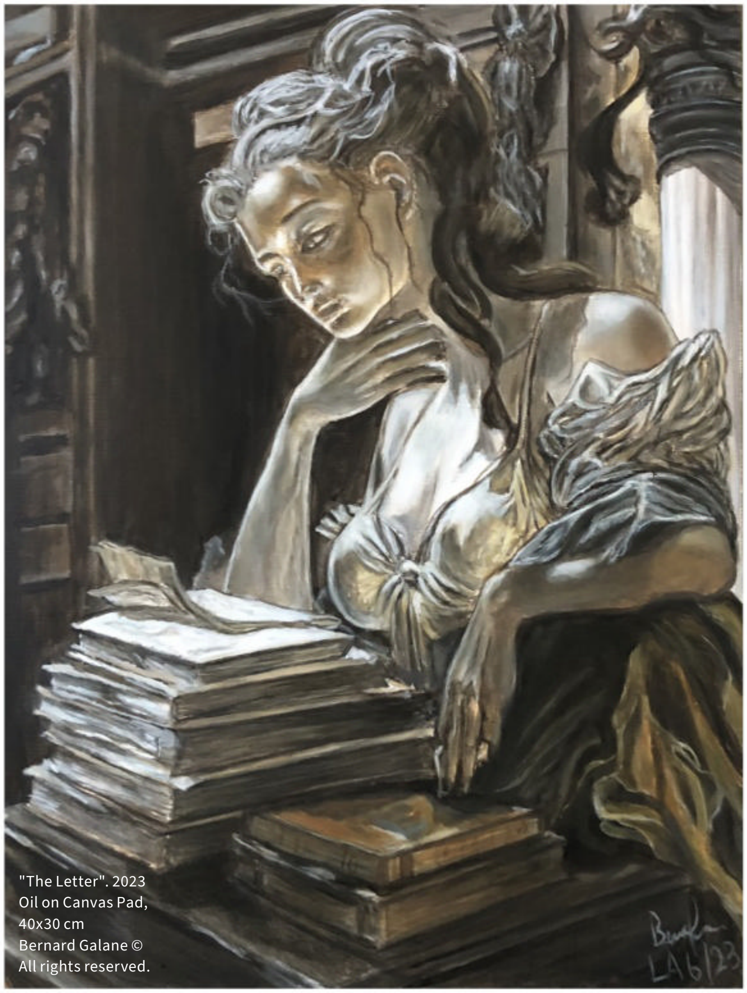


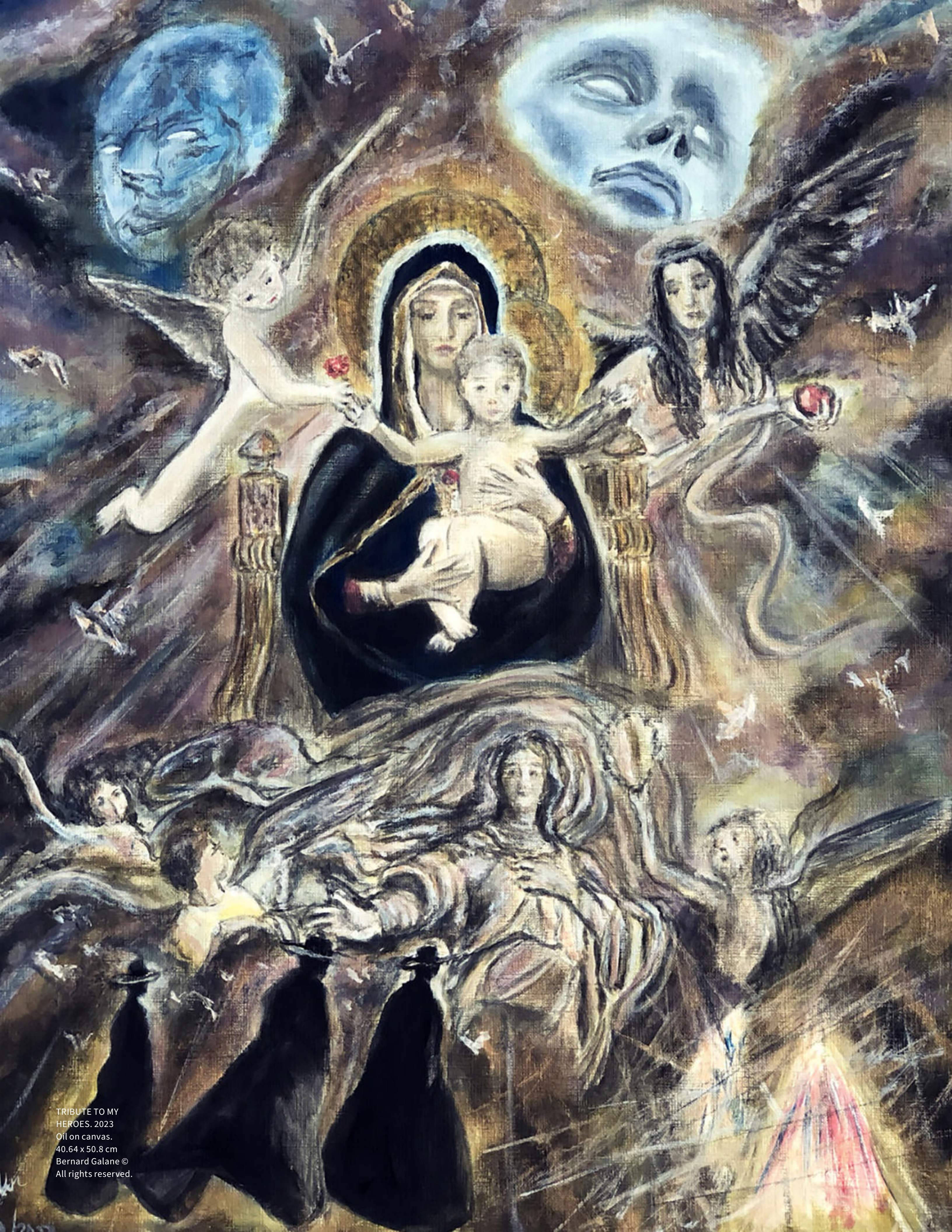
The Surreal World of BERNARD GALANE



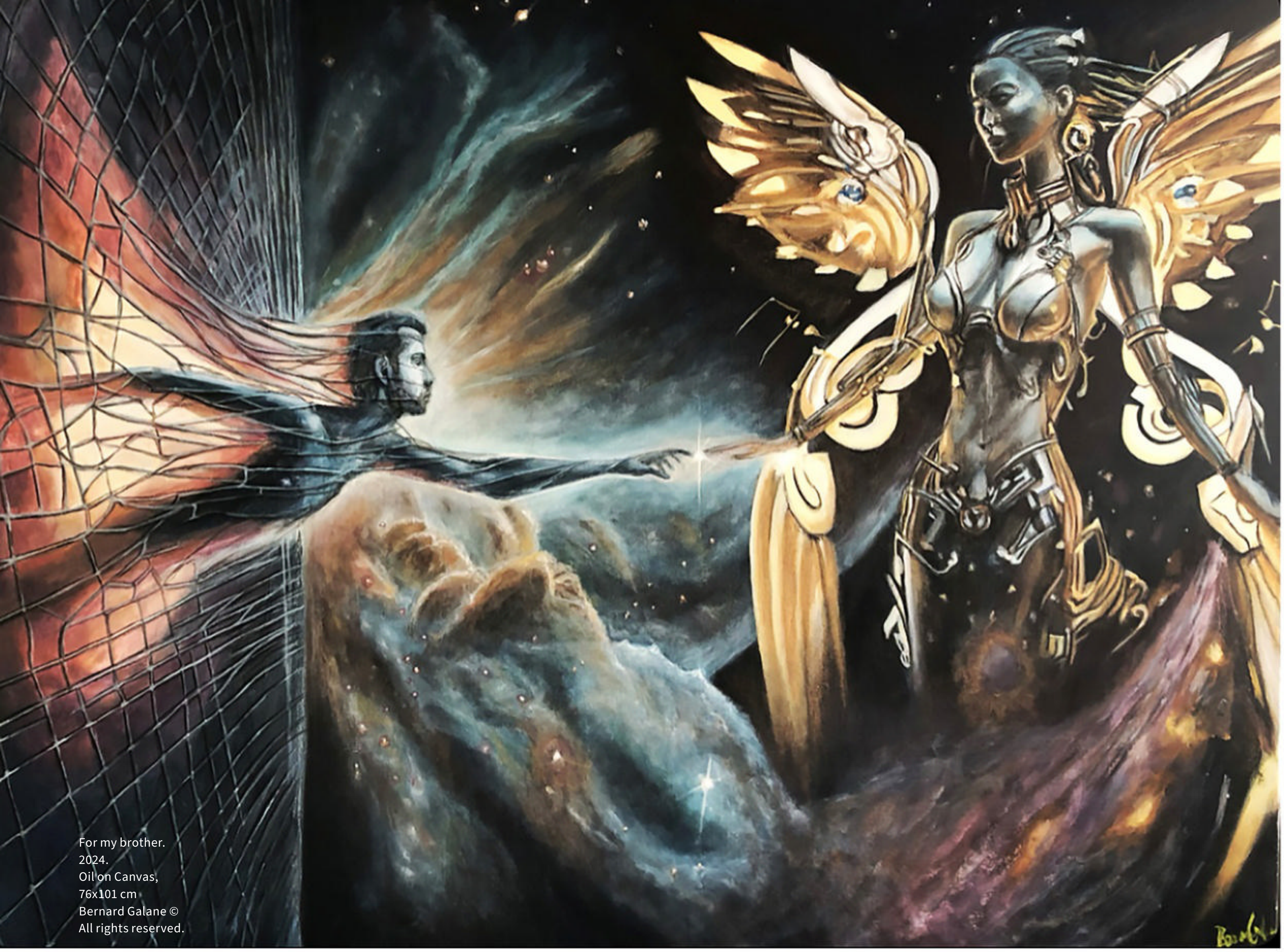
"The Letter". 2023
Oil on Canvas Pad,
40x30 cm
Bernard Galane ©
All rights reserved.

Bernard Galane's journey began in the bustling cultural center of Vienna, Austria, where his passion for music, acting, and art flourished from a young age. Delving into the world of music, Bernard initially started with the piano but soon found his calling in drumming. Later, he became a child prodigy drummer for a successful Latin Rock/Pop Band, performing across Europe and even making waves on major TV shows.

His musical prowess led him to win numerous Europe-wide competitions as a soloist and achieve a chart-topping hit in Europe. Despite his musical success, Bernard pursued academic excellence and obtained a Masters Degree from the prestigious Conservatory of Vienna.



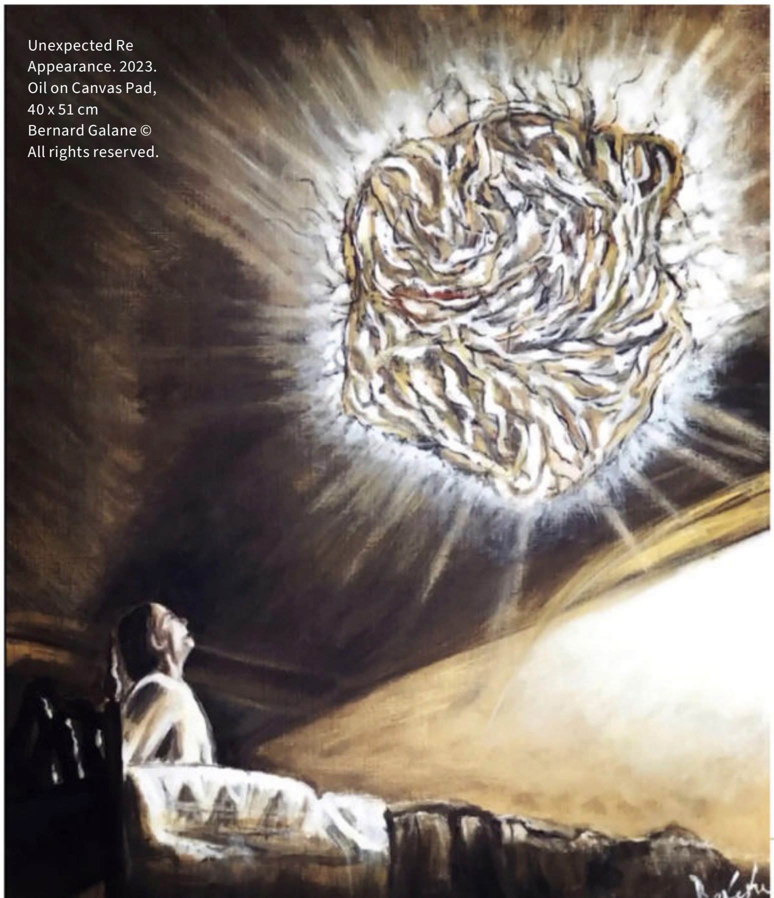
TRIBUTE TO MY HEROES. 2023
Oil on canvas.
40.64 x 50.8 cm
Bernard Galane ©
All rights reserved.

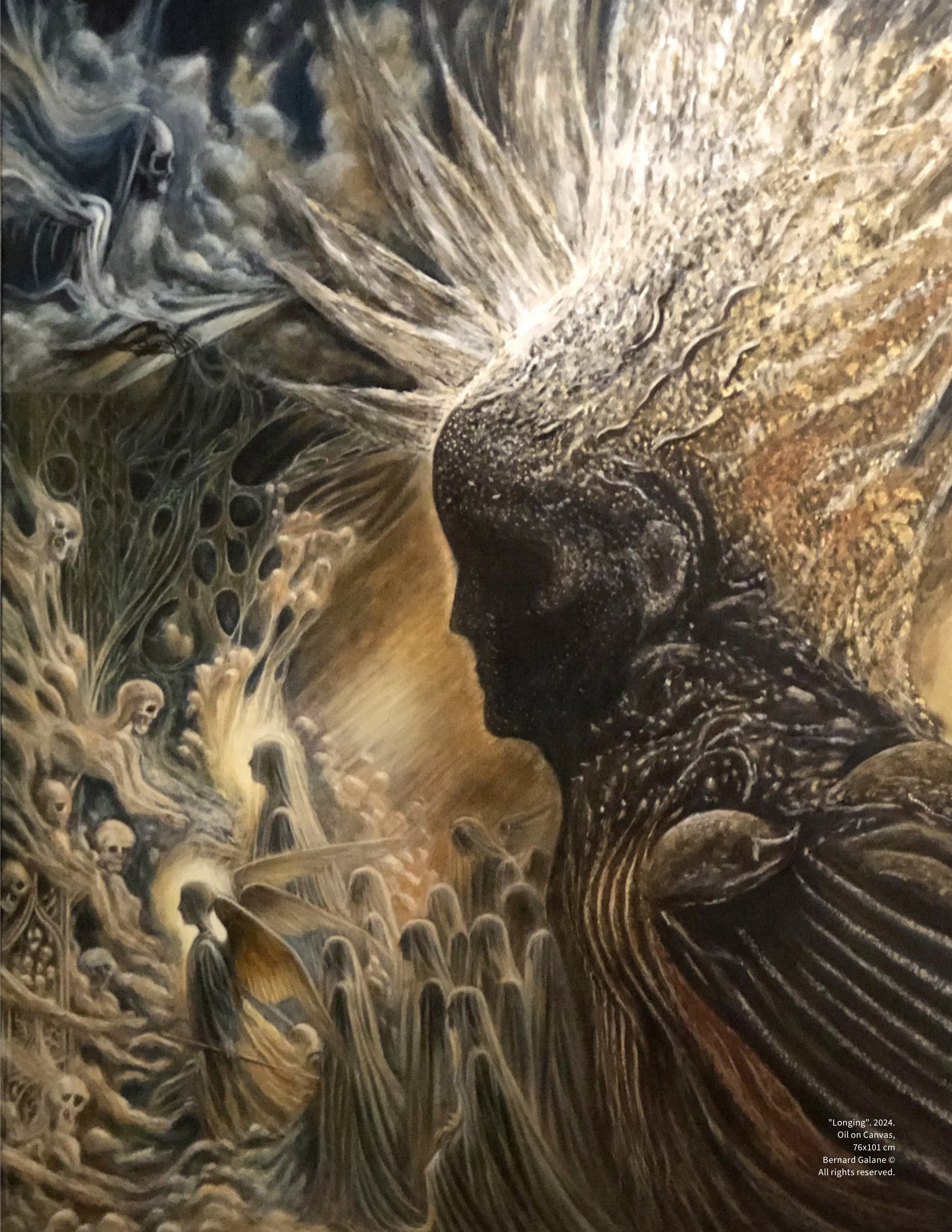

For my brother.
2024.
Oil on Canvas,
76x101 cm
Bernard Galane ©
All rights reserved.

Eager to expand his horizons, Bernard moved to Los Angeles to further his musical endeavors. It was there that he discovered his passion for acting and modeling. Immersing himself in the vibrant arts scene of LA, Bernard honed his acting skills at the New Collective Acting Studio, setting his sights on more dramatic roles alongside his musical pursuits.

Beyond his musical and acting prowess, Bernard is a dedicated fine artist. He has showcased his work in numerous European and American art shows. His artistic talent is further enriched by his lineage as the great-grandson of Austrian fresco painter Fritz Papke.

Bernard continues to captivate audiences on both continents by balancing his life between the glitz and glamour of Hollywood, California, and the rich cultural heritage of his hometown, Vienna.


Unexpected Re
Appearance. 2023.
Oil on Canvas Pad,
40 x 51 cm
Bernard Galane ©
All rights reserved.



"Longing". 2024.
Oil on Canvas,
76x101 cm
Bernard Galane ©
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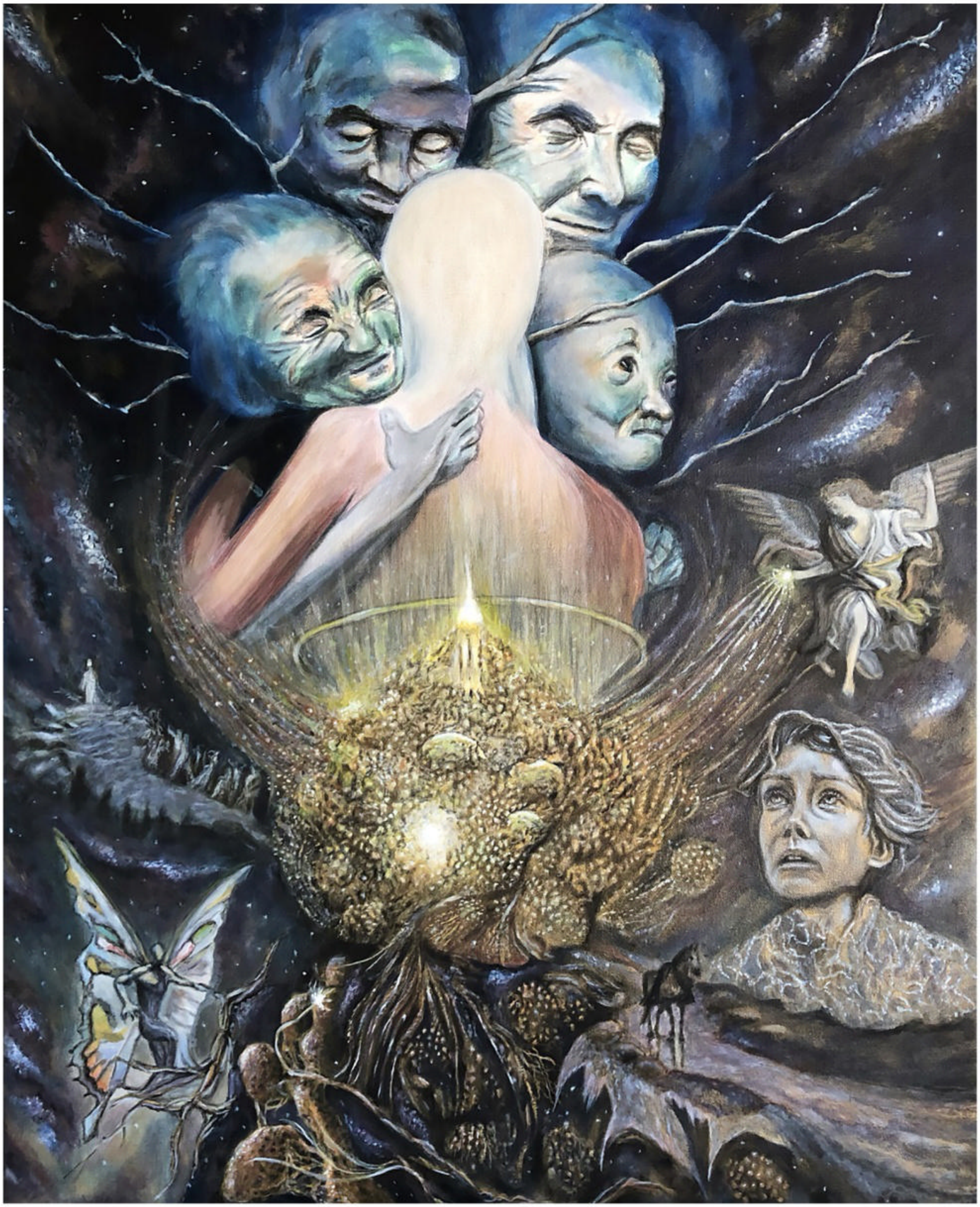
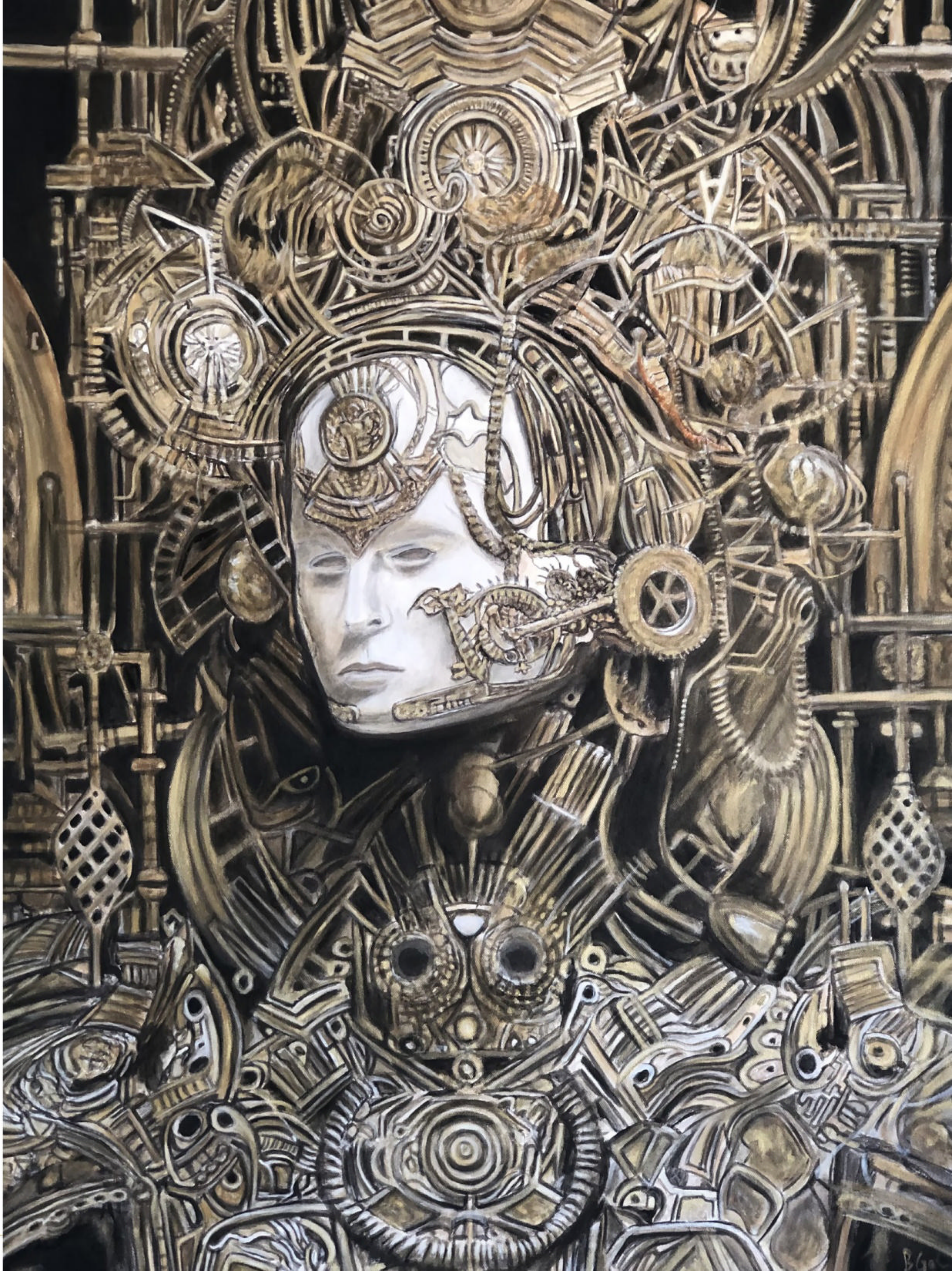
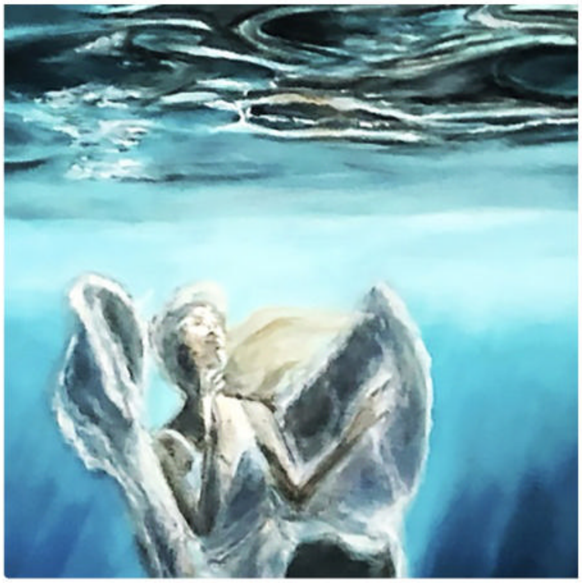


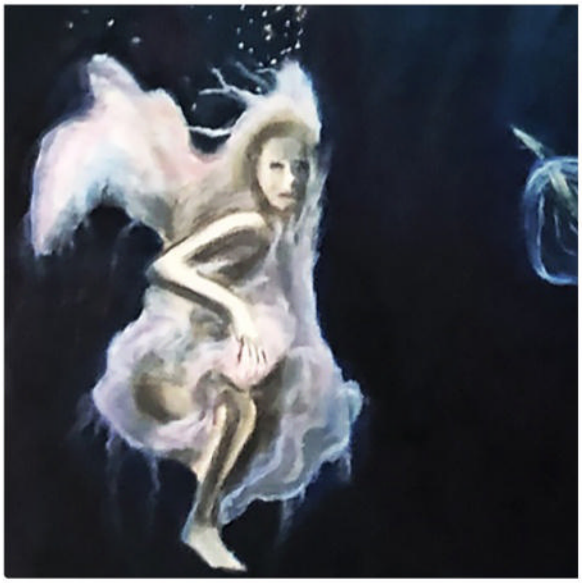
> “There are no limits to artistry. It’s a lifelong journey full of love, passion, and endless learning. We never really arrive as artists, which makes it so fulfilling.”
>
> - Bernard Galane

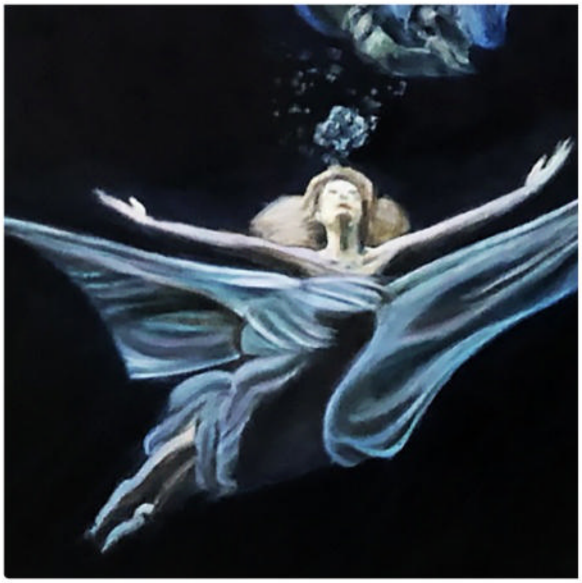
Top: UNCONDITIONAL ACCEPTANCE. 2023
Oil on Canvas, 91x76 cm
Bernard Galane © All rights reserved.

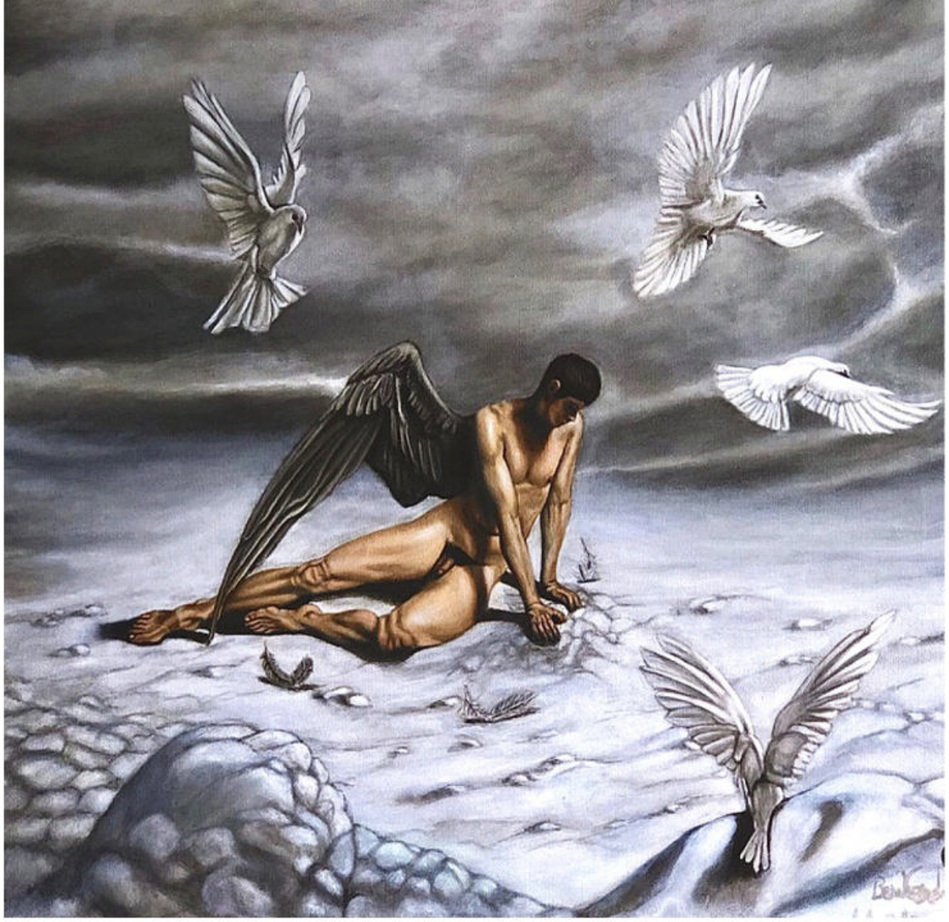
Right Page:
AI Self Portrait. 2024
Oil on Canvas. 76x101 cm
Bernard Galane © All rights reserved.

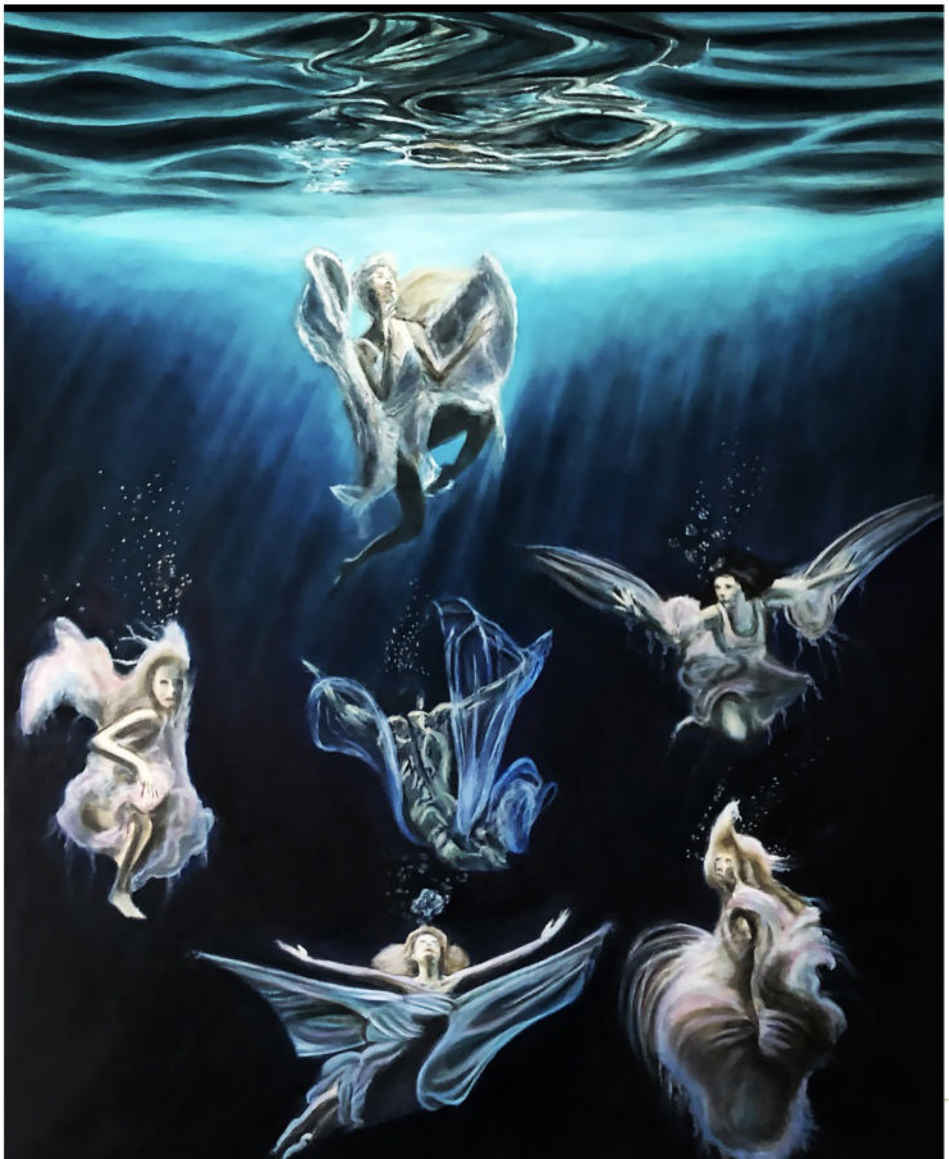












Top Right:
Fallen Angel. 2021.
61x61 cm, Oil on
Canvas
Bernard Galane ©
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Right:
Deep Sea Angels.
2023. Oil on Canvas.
60.96 x 76.2 cm
Bernard Galane ©
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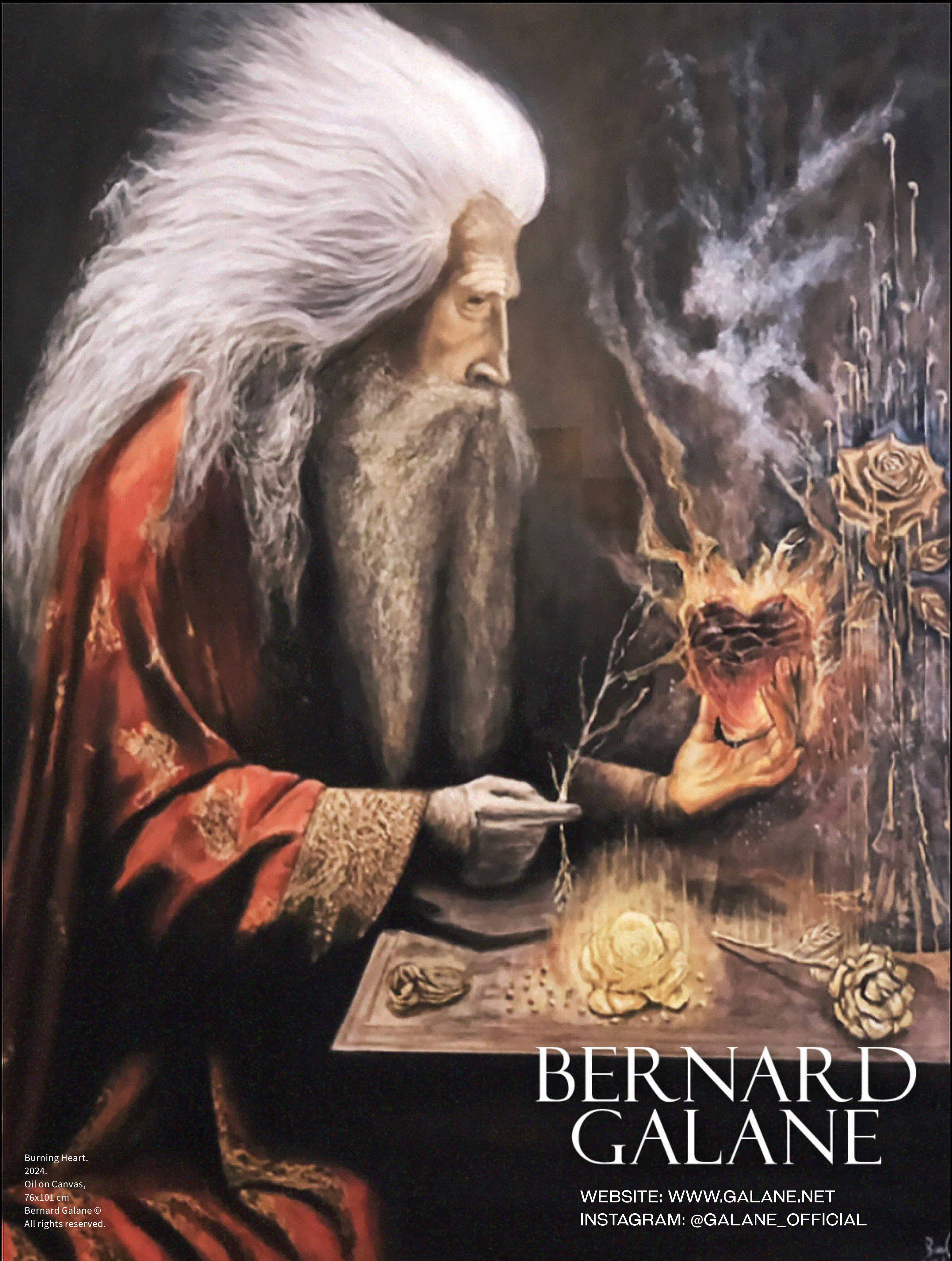

Burning Heart.
2024.
Oil on Canvas,
76x101 cm
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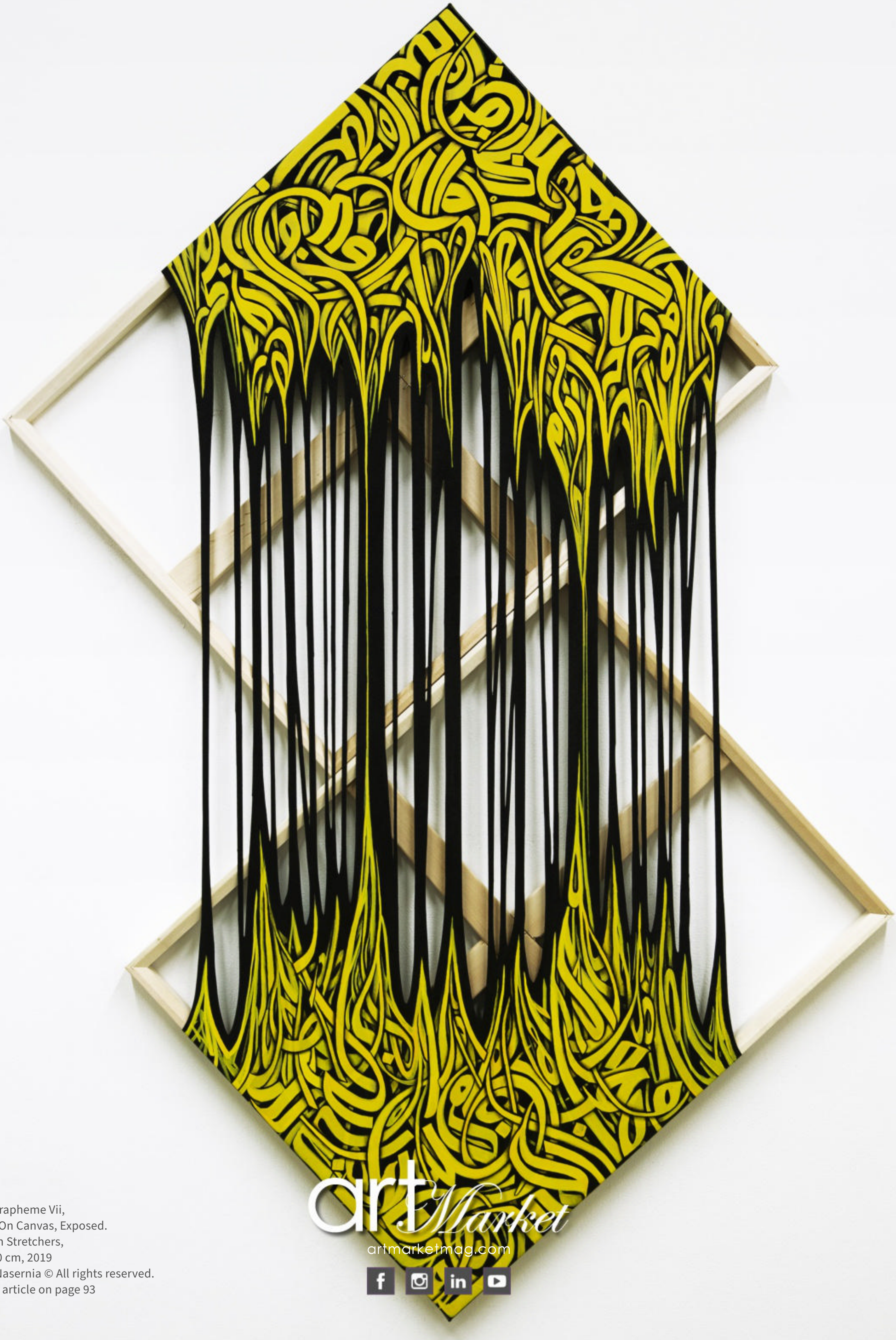

Elastographeme Vii,
Acrylic On Canvas, Exposed.
Wooden Stretchers,
150 x 60 cm, 2019
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